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유라시아 투르크 연구소
Institute for Eurasian Turkic Studies
동덕여자대학교 Dongduk Women's University

DONGDUK WOMEN'S UNIVERSITY

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Preface

The Institute for Eurasian Turkic Studies was established in February of 2016 and planned according to the Dongduk Women's University's research promotion policy.

Our institute aims to cooperate with Eurasian Turks' research and with research institutes and universities from around the world. Especially, The Eurasian Initiative and the New Silk Road Initiative are increasing the need for research on Eurasian Turks in the Eurasian region. Therefore, our institute was established with the purpose of revitalizing the research on Turks who had played a key role in Eurasia and the Silk Road.

The researchers have participated in the study of the Turkic Belt countries in the fields of politics, economics, society, history, language, literature, culture, and art of Eurasia, and our institute was established to carry out joint research in these respective fields. It is possible to do comparative studies with neighboring countries and neighboring ethnic groups as well as Korea.

Through this research, we will play a central role in the study of Eurasian Turkology in Korea and will contribute to the improvement of relations with Turkic Belt countries by working as a research institute in cooperation with Eurasia Turkic Research Centers abroad.

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Development of Persian Language and Literature During The Mughal Period

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──────────── **Abstract** ────────────

Culture is a blessing for human society which depends upon language and literature. Language is the medium of communication, through language one can understand the feeling of another and one is associated with trade and business. A country can introduce its culture and deeds to the whole world through a language. Thus, languages play a leading role as vehicles of thought and interaction between two groups of people. Additionally, language can enrich literature and language produces poetry and prose. Writers have outstanding emotions and notions in their writings. Poetry and prose created history among the people through the ages. A great number of people love to recite poetry while a large group of mankind is impressed by the influential prose writing. To comprehend poetry and prose they started to learn languages. In the world there are so many languages, which had great value and importance in their culture and literature. However, Persian is the main language of Iran, which is one of the oldest languages in the world. Persian language belongs to the Indo-Iranian branch of Indo-European language family and it has root in the history of human being and came back to Aryan group were an old group arrived to Persia area from western Asia. The Muslim kings of India were the lovers of Persian language and literature. Specially, the rulers of Mughal dynasty are very fond of Persian language. During the days of the rulers, this language highly reached its zenith and the dynasty produced a number of great literary talents. In this paper, lot of contributions of poets and writers will be mentioned and discussed about the growth and development of Persian language and literature in the Mughal period.

Key words: Mughal Empire, Persian language, Development of the language, Poets & writers.

INTRODUCTION

India had many dynasties in the medieval period. The dynasties ruled over India through their explosive powers. The kings of the dynasties were Muslim. The dynasties of the medieval period were comprised of the Ghori dynasty, the Slave dynasty, the Tughlaq dynasty, the Lodi dynasty, and the Mughal Dynasty. Among the dynasties the Mughal dynasty was the most influential and powerful dynasty. The Mughal kings were great patrons of learning and literature.[1] In the 16th century India witnessed the rise of the Mughal Empire.[2] This was the last Muslim dynasty which ruled India from 1526 to 1857 A.D. Babur, the founder of the dynasty, was born in 1438 A.D. Babur was descended from Timur on his father's side and through his mother he could claim descended from Chengiz Khan.[3] His father was the ruler of the small principality of Farghana in Turkistan. Babur lost his father quite early in his life and became the lord of Farghana at the tender age of eleven. But after three years he was driven from his ancestral property, the state of Farghana. Thereafter, Babur gave his attention towards India. At that time Delhi was ruled by sultan Ibrahim Lodi. Daulat Khan Lodi, a noble of Ibrahim Lodi invited Babur to launch an invasion against Ibrahim Lodi. Accordingly Babur invaded India with his army and defeated and killed Ibrahim Lodi in the first battle of Panipat in 1526 A.D. Defeating Ibrahim Lodi in the battle of Panipat, Babur founded a new dynasty in Delhi, which is known as Mughal dynasty in Indian history. After Babur, the Mughal Empire was extended by his descendants like Humayun, Akbar, Jahangir, Shah Jahan, Aurangzeb, Bahadur Shah, Jahandar Shah, Faruk Shiyar, Muhammad Shah, Ahmad Shah etc.

After the Iranian Revolution, the relations between India and Iran improved.[4] With the rise of the Muslim rulers, Islamic culture influenced on Indian culture what is known as Indo-Islamic culture or Indo-Iranian Culture. The permanent settlement of Muslim rules brought a change in language, society and religion of the Indian people. The Muslim

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1) Abbas, Mirza Mohd Ezaz. Published article, The Role of Persian Language before Independence in India, P-3
2) Mishra, A.K. Chanakya: Civil Service Today, P-24
3) Talukdar, Sri Nirmal. History of India, 1975, P-133
4) Mishra, A.K. Chanakya: Civil Service Today, P-19

emperors spoke Persian or Turkish and Indians widely spoke Hindi. These two languages gave birth to a new language namely Urdu. A huge number of Persian words exist in Urdu language. Urdu is called the daughter language of Persian. The influence of Islam produced a new school of religion which was known as Bhakhti Movement.[5] During the Mughal rule many cultural activities in the fields of architecture, painting, language and literature and music. In this cultural development, Indian traditions entered Turko-Iranian Culture.[6] Culture remains alive in a country as long as language is alive. The kings invited poets and writers to their court and honored them with lot of respect. The Mughal kings are not only the patrons of the language they spoke, but they also patronized the regional languages of the kingdom they ruled.

The Growth and development of Persian language and literature:

The Mughal rulers established permanent rule in India with their extra-ordinary power and highly quality. During the reign of Mughal Kings Persian language and literature was highly developed through which there established the Indo-Iranian culture on Indian soil. The Mughal kings were greater lovers and patrons of the Persian language than other Muslim rulers of India. Persian was their court language and it became compulsory language for Indians who wanted to get job in the Mughal kingdom. The kings became happy helping the poets and writers of Persian Language. Not only Persian writers and poets, they also encouraged the other writers who usually wrote prose and poetry in local languages. A great number of works in Persian were produced during the reign of the Mughal rulers. The poets and writers whom the kings patronized for the development of Persian language and literature are mentioned as follows:

Babur (reigned 1526-1530), the founder king, he was a great ruler as well as a great literary talent. He wrote *Tuzuk-e-Babri* in Turkish language.[7] The book was translated into Persian by the effort of Abdur Rahim Khan-i-Khanan, who was the son of Bairam Khan, a trustworthy person of Babur. In the court of Babur, some learned Persian writers

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5) Dutta, Dr. Ajit Kumar, Bhuyan, Prof. Pranjal. Indian History, 1st edition. 2001, P-143

6) Ibid : P-199

7) Abbas, Mirza Mohd Ezaz. Published article, The Role of Persian Language before Independence in India, P-3

flourished and were patronized by Babur to spread this language. After all, through his outstanding assistance, the writers got a good environment to write books in Persian. The great poets and writers of the court of Babur are:

Abdur Rahim Khan-i-Khanan: He was one of the greatest poets of the court of Babur. Abdur Rahim Khan-i-Khanan translated *'Babur Nama'* to Persian language.

Atash Qandahari: He was one of the famous poets of Babur's court. He composed tolerable verses. He also acompanied Babur in the battle of Panipat.[8]

Shihab Mu'amma'i: He was associated with the court of Babur. Being a competent scholar in religious science, his chief field was in *Mu'amma*.[9]

Ali Tahir: He was a scholar associated with court of Babur. He made a translation of *Subhatul-Aqlim* and dedicated it to Babur.[10]

Zain Khan Khwafi: He was a composing poet under the pen-name of 'Wafai'. He couldn't complete his translation work of *Tuzuk-e-Babri*, but wrote a *Fateh Nama* after the victory of Babur over Kanwah.[11]

After the death of Babur his son Humayun (reigned 1530-1556) ascended the throne of Delhi in 1530 A.D.[12] He was a king, learned man and a great warrior. After reigning for 16 years Humayun died in 1556 A.D.[13] Humayun was a great lover and patron of Persian literature. Humayun himself was a good writer and could write in Persian. He patronized the writers to write books in Persian. Some distinguished writers of his court are given here:

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8) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P. 252.

9) Ibid: P-252

10) Ibid: P-239

11) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-239

12) Talukdar, Sri Nirmal. Pub. History of India, 1975, P-135

13) Dutta, Dr. Ajit Kumar, Bhuyan, Prof. Pranjal. Indian History, 1st edition. 2001, P-181

Gulbadan Begum: Gulbadan Begum was the sister of Humayun and wrote a history book called *'Humayun Nama'*. She was a good writer in Humayun's court.

Sheikh Abdul Hamid Bulgarami: He was a good author in the court of Humayun. He composed *'Haqaiq-i-Hind'*.[14]

Jamiri: Jamiri was a lover of Persian literature. He authored many books in Persian like, *Wamiq-wa-Azar*, *Naaj-wa-Naaj*, *Sarguzast-e-Majnun, Sikandar Nama.*

Ibrahim Ibn Jarir: He was a scholar and wrote a general history titled *Tarikh-i-Humayuni* dedicated to Humayun.[15]

Mihtar Jauhar Ahtabchi: Initially a servant of Humayun, the responsibility of the function of civil servant was given to him later on. He wrote *'Tazkiratul Waqiat'* describing the event of Humayun.[16]

Muhammad Beg: He was a physician at court of Humayun and wrote a number of Medical books which are read as text by teachers of Medicine. The books are 1. "A Treatise on Surgical Bleeding" *Dastur-ul-Fasd,* 2. *Khwas ul-Ashya*, "Discussing on the Properties of Organic and Inorganic Substances.[17]

Yusuf Bin Muhammad Yusufi: He came from Herat and held the position of secretary of Humayun's court. Being a successful physician he wrote several books on Medicine which are utilized as text book of medical studies. Famous among them are 1. *Riyazul Adwiyah*, 2. *Jamiul Fawa'id*, 3. *Fawa'id ul Akhyar*, 4. *Tibb-i-Yusufi*. Likewise he wrote a book on Sufism entitled *Anwar-i-Hikmat*.[18]

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14) Ansar, Mohd. Asif. And Khan, Mohd. Amir, Rahnumah-i-Adabiyat-i-Farsi, P-77
15) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-241.
16) Ibid: P-241
17) Ibid: P-241
18) Ibid: P-241

Muzaffar Bin Muhammad Hussaini Shifai: He was a well known physician at the court of Humayun. *Qandahar-i-Shifai* and *Shifa ul Ahl* are famous books on medicine of Muzaffar Bin Shifai.[19]

In 1556 Akbar (reigned 1556-1605) was declared emperor in Delhi at the age of thirteenth after the death of Humayun.[20] Bairam Khan was a faithful friend of Humayun. He was also the guardian of Akbar when he began to rule.[21] In order to receive the Pathan power, Himu, the capable general of Adil Shah came forward and occupied Delhi. Akbar and Bairam Khan met him at second battle of Panipath in 1556 A.D. In the battle Himu was defeated and killed. This battle brought a close contest between the Mughals and the Pathans for political sovereignty in India. The power of the Pathan was severely broken down and the Mughal power in India became safe.[22] He was uneducated but he possessed exceptional intelligence. He himself looked after the details of the administration. The great king Akbar died on October 25, 1605.[23]

Akbar was one of the learned and experienced kings in the history of Indian sub-continent. He was the greatest Muslim king in India and the world. Although, he was illiterate but he was a man of adequate knowledge. He loved Persian language so much. Persian prose and poetry reached at its zenith during the reign of Akbar. It was recognized as the court language in the reign of Akbar. From the time of Akbar, Hindi writers began to associate with Mughal court, thus the Persian and Hindi literature influence each other.[24] The greatest writers of his court are mentioned below:

Sheikh Abul Fazal bin Mubarak Naguri: Sheikh Abul Fazal bin Mubarak Naguri was *Malikhush shuara* or poet laureate in the court of Akbar.[25] He was the most successful and greatest Indo-Persian poet after Amir Khusraw, the Parrot of India.[26] He is known well

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19) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, p.p.241-242
20) Dutta, Dr. Ajit Kumar, Bhuyan, Prof. Pranjal. Indian History, 1st edition. 2001, P-185.
21) Talukdar, Sri Nirmal: 1975, History of India, P-143
22) Talukdar, Sri Nirmal: 1975, History of India, P-143
23) Dutta, Dr. Ajit Kumar, Bhuyan, Prof. Pranjal. Indian History, 1st edition. 2001, P-190
24) Ibid : P-185.
25) Asif, Dr, Mazhar. Adabiat-e-Classic-o-Jadeed, Hissa-e-Sher (Vol. I), Pub. 2005, P-79

among the people as Faizi. He was also a lover of Arabic and Sanskrit. His famous five Masnavis are written in Persian, which was known as *Khamsa-i-Faizi*. The Masnavis are 1. *"Marakaz-i-Adwar"*, which was influenced by *"Makhjan ul Asrar"* of Nezami, 2. *"Sulaiman wa Bilqis"* was influenced by *"Khusraw wa Shirin"* of Nezami, 3. *"Nal wa Daman"* was influenced by "Laila wa Majnun" of Nezami, 4. *"Haft-e-Keshwar"* was influenced by "Haft-e-Pekar" of Nezami, 5. *"Akbar Nama"* was influenced by "Iskandar Nama" of Nezami.

Muhammad Najiri Nishapuri: He was a famous poet of Akbar's court. He wrote many important works in Persian language but they are not available at the present. He was born in Nishapur and came to India. Afterwards, he became a great poet of Akbar's court through Abdur Rahim Khan-i-Khanan. He excelled in writing of *Ghazal* or ode poem. He is the greatest *ghazal* writer in the style of *Sabk-e-Hindi*.[27]

Sayed Jamaluddin Urfi Shiraji: Urfi was one of the efficient poets of the court of Akbar. He was born at Shiraj. After acquired his education he travelled to India and became one of the greatest Persian poets in the Mughal dynasty. He is one of the initiators of the style of Persian poem *'Subak-i-Hindi'*.[28] He composed several books viz. *Mazma-ul-Bakar*, influenced by Makhjanul Asrar of Nezami, *Farhad-wa-Sirin*, influenced by Khusraw wa Shirin of Nezami. Unfortunately he had to embrace death having not completed the *Khamsa*.[29]

Khawaja Hussain Mashhadi: He is known as Sanai, he came from Mashhad to India and became a good poet in the court of Akbar. He was a very talented poet of the court of Akbar and one of the best *Qasida* writers of this time.[30] His valuable works included *Saqi Nama* and many more.

Maulana Ghazzali Mashhadi: He was a proficient poet in the court of Shah Tahmasp, the

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26) Ibid : P-79

27) Asif, Dr, Mazhar. Adabiat-e-Classic-o-Jadeed, Hissa-e-Sher (Vol. I), Pub. 2005, P-80

28) Ibid : P-80

29) Ibid : P-80

30) Ibid : P-80

Iranian king. Thence, he journeyed to India and his talent was appreciated by Akbar. Thus he became a great poet of the Mughal dynasty. He was the *Malikush shuara* or poet laureate of Akbar's court.[31] His works including *Diwan*, Mathnavi namely "*Naqsh-e-Badi'i*".

Mulla Kasim Kahi: He passed his early life at Herat and then left for Hindustan. He was one of the brightest poets in the court of Akbar, the Great. His full name was Said Najimuddin Mulla Kasim Kahi.[32]

Badruddin Hussain Kashmiri: He was one of famous poets from Kashmir in the court of Akbar.

Abdullah Sultanpuri: He got the title of Makhdum and influential religious leader at the court of Akbar. He was known as *Makhdum al Mulk* and wrote a number of books on juristic subjects such as 1. A Commentary on Imam Tirmizi's *Shamailun Nabi* and 2. A monograph discussing the infallibility of the prophets, entitled *Ismat-i-Anbiya*.[33]

Mir Ghiyasuddin Ali Naqib Khan: He belonged to the inner circle of Akbar. He was virtually the chief of the committee of bi-langual scholars entrusted with the translation of the Mahabharat. Naqib Khan embellished the Persian version of the Mahabharat and gave it its present shape. His other contribution to Persian literature at the request of Akbar is entitled *Tarik-i-Alfi*.[34]

Shaikh Bayazid Ansari: He was a famous Sufi known as *Pir-i-Rawshan*. Two famous book of Bayazid are 1. *Khair ul Bayan* and 2. *Hal-Nama*.[35]

Mulla Sheri: At court of Akbar he was a great scholar. The famous Sanskrit book 'Harivansha' was written by Sanskrit Vyas Pandit, which was translated into Persian by

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31) Ansar, Mohd. Asif. And Khan, Mohd. Amir, Rahnumah-i-Adabiyat-i-Farsi, P-78
32) Ansar, Mohd. Asif. And Khan, Mohd. Amir, Rahnumah-i-Adabiyat-i-Farsi, P-79
33) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-269
34) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-274
35) Ibid : P-275

Mulla Sheri.[36)]

Muhammad Hussain Harawi: He was a learned scholar at court of Akbar. He had come from Herat, it is situated presently in Afaghanistan. Muhammad Bin Isa Tirmizi's *Shamail un Nabi* was translated into Persian by Hussain Harawi and named it Nasrul Khasail, which was dedicated to Prince Murad, son of Akbar.[37)]

Shamsuddin Ali Hakim Shirazi: He was awarded with the title of *'Ainul Mulk'* by Akbar, the great. At court of Akbar he lived as a physician who wrote a general textbook on medicine titled *Fawaid ul Insan*, which was dedicated to the Emperor.[38)]

Hakim Ali Gilani: Regarding his knowledge and ability in his works, the emperor honored him with the title of *'Jalinus Zamani'*, Galen of the Age. He came from Gilan, Iran and worked at the court of Akbar as a Physician. He wrote a commentary on Avicenna's *Al-Qanun*, which was his major work.[39)]

Asaf Khan: His full name being Mirza Qiwamuddin Jafar Beg, who made himself prominent both a man of sword and pen. For his proficiency Akbar gave him the title of Asaf Khan and he was included in the bureau of writers for *Tarikh Alfi*.[40)]

Khawaja Baqi Billah: Coming from Qabul, capital city of Afghanistan he introduced the Naqshbandi order to India. He visited a number of pious monuments and centres of learning in Middle Eastern countries and the Indian subcontinent. Being a Sufi he composed 1. *Kulliyat*=poems, 2. *Rubaiyyat*=Quatrains, 3. *Makhtubat*=letters, and 4. A Sufistic tract, *Dah-asl,* etc.[41)]

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36) Ibid : P-275
37) Ibid : P-276
38) Ibid : P-276
39) Ibid : P-276
40) Ibid : P- PP-277-278
41) Ibid : P-278

Hayat Jan Baqi Koulabi: He came from Koulab, Bukhara and worked as poet in the Akbar's court. He was impressed by the popular romantic legend of Punjab and composed the *masnawi* poem, entitled *Hir wa Ranjha*.[42]

After the death of Akbar, his son Salim assumed the title of Jahangir (reigned 1605-1627) and inherited the throne of Delhi.[43] Jahangir was a child of many prayers and was patted and spoiled in his youth. He was an expert judge of drawing and painting and had a nice taste in literature and architecture. He could appreciate music and song and was a generous patron of artist. He was also a lover of Persian language and literature. A number of European scholars described him as a lover of pleasure, some Indian historians call Jahangir a just and kind ruler.[44] He had a literary taste which is reflected in *Tuzuk-i-Jahangiri*. In his court a bunch of the great writers who flourished are as follows:

Talib Amli: He was the poet laureate of Jahangir's court. He came from Mazandaran and he travelled various Indian cities like Agra, Delhi, Lahore, Ahmedabad etc. He wrote Jahangir Nama.[45]

Taqi Auhadi: He was one of the greatest poets of the court of great Iranian king Shah Abbas II. In 1606 A.D. he came to India and could be an important writer of the Jahangir's court. His works are: 1. *Nusrat ul Arifin*, 2. *Tadhkirat al Ashiqin*, 3. *Safinat al Sakinah* and 4. *Ka'bat al Harmin*.[46]

Abdus Shakur Bajmi: He was one of the ablest poets of the court of Jahangir. He excelled in *masnavi*, and one of his *masnavi* is *Padmavat-e-Dartan*.[47]

Asaf Khan: The full name of Asaf Khan was Mirza Qiwamuddin Jafar Beg, spent early

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42) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-298
43) Talukdar, Sri Nirmal. History of India, 1975, P-153
44) Dutta, Dr. Ajit Kumar & Bhuyan, Prof, Pranjal, 1st edition. 2001. P-193
45) Asif, Dr. Mazhar. Adabiat-e-Classic-o-Jadeed, Hissa-e-Sher (Vol. I), Pub. 2005, P-82
46) Ibid : P-82
47) Ibid : P-83

life at the court of Akbar. Asaf Khan, the title was honored by Akbar. His later life was spent in the days of Jahangir. As a fluent poet he composed a *masnavi* version of Shaikh Nezami's *Khusraw wa Shirin.* He dedicated a poem *'Nur-Namah'* to the Emperor.[48]

Shamsuddin Muhammad Ginai: He came from Lar, South Iran and worked as a revenue chief during the time of Akbar and Jahangir. He composed a *masnawi* named *Izaj-Namah.*[49]

Abdullah Khan Firuz Jang: He was a great poet of Jahangir's court and was the general of Mughal armies. The Sanskrit book on horse namely *Salihotra* was translated into Persian by him under the title of *Faras Namah-i-Hindi.*[50]

Haidar Malik: He was an important court poet of Jahangir, who honored him with the title of Rais-ul-Mulk being pleased with his service. His greatest work *'Tarikh-i-Kashmir'* was completed in 1039A.H.=1620A.D.[51]

Shaikh Abdul Jalil: His full name being Abdul Jalil Bin Umar Siddiqui Chisti, was a poet during Jahangir's reign. He composed books on Sufistic tracts are 1. *Ashrariyah Asrar-i-Jalaliyah*, 2. *Rumuzat*, 3. *Sair-i-Muqamat*, and 4. *Makhtubat.*[52]

Shah Khairuddin Abul Ma'li: He was a sufi of Qadri order. Under the pen of *Ghurbati* he composed poetry at the court of Jahangir. His famous works are 1. *Tuhfatul Qadriya*, 2. *Nafhat-i-Dawadi,* 3. *Munish-i-Jan,* and 4. *Diwan-i-Ghurbati.*[53]

Nuruddin Muhammad Bin Shaikh Aminuddin: He was the famous writer at court of Jahangir. His voluminous work on ethics entitled *Akhlaq-i-Jahangiri*, copmpleted in 1029A.H=1620A.D which was dedicated to Jahangir.

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48) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-278
49) Ibid : P-300
50) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-316
51) Ibid : P-316
52) Ibid : P-317
53) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-320

Shaikh Nurul Haq Dehlavi: He was a well known writer of Jahangir's court. He wrote a number of books in Persian. Among them the two most important works are 1. *Zabdatut Tawarikh,* and 2. A commentary on the works of Imam Bukhari and Imam Muslim, who are collectors of the Prophet's tradition.

After the death of Jahanagir, his son Shah Jahan (reigned 1627-1658) inherited the throne of Delhi.[54]   His reign became famous in Indian history for its various building activities. At his order several building were constructed. The *Diwani-i-Am*, the *Diwan-i-Khas*, the *Zam-i-Masjid* (Mosque), the *Mati Masjid* (Mosque) are the names of the buildings. The most magnificent work of Shah Jahan is the building of the famous Tajmahal. He built the Tajmahal in memory of his beloved wife Mumtaz, the Taj Mahal is now one of the seven-wonders of the world. Besides these the famous peacock throne was constructed by him. He also built a beautiful city near Delhi. This city was called Shahjanbad.[55]

Shah Jahan greatly loved pomp and splendor. He was the prince of builders and to him we owe some of the masterpieces of Mughal art and Architecture. It has been observed by Dr. Smith that "Shah Jahan's reign marks the climax of the Mughal emperors. It has also been described as the Golden age of Mughal India. We can take the names of some poets and famous prose writers of Shah Jahan's reign:

Abu Talib Hakim Hamadani: He was born at Hamadan. Then he moved to India and became famous in Shah Jahan's court through his skillful writings. He was poet laureate or *Malikush shuara* of Shah Jahan. He wrote famous *masnawi* named it *'Shah Jahan Nama'*.[56]

Mulla Muhammed Tahir Gani Kashmiri: He was one of the efficient writers of Shah Jahan's court.

Mir Muhammad Yahya Kashani: He was one of the greatest poets of Mughal period. He wrote *'Badshah Nama'*.

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54) Talukdar, Sri Nirmal, History of India, Pub. 1975, P-156

55) Ibid : P-158

56) Ansar, Mohd. Asif. And Khan, Mohd. Amir, Rahnumah-i-Adabiyat-i-Farsi, P-81

Hazi Muhammad Jaan Quddus: He was born at Mashhad. In 1632, he came to India. He was one of the famous writers in the court of Shah Jahan.

Saiyed Muhammad Jalali II: He was a great writer in the days of Jahangir and Shah Jahan. His popular title was *Maqbul-i-Alam*. His famous works included 1. Maulana Jalali prepared a translation of the Quran in simple Persian, 2. *Azkarul Abrar*, 3. *Ihsa ul Asma*, and 4. *Diwan* of verses.[57]

Muhammad Dara Shikoh: He was a man of literary talent. He was also the Prince of learning and knowledge. He was the eldest son of Shah Jahan, who was the most educated prince of all the Mughal princes. He had a number of books in Persian which were the most influential in the history of Indo-Persian literature. He left a number of contributions to the Persian literature namely 1. *Sirr-i-Akbar*, a translation of *Upanishad*, 2. *Safinat-ul-Auliya*, 3. *Sakinat-ul-Auliya*, 4, *Hasanat-ul-Arifin*, and 5. *Risalah-i-Huq-Namah*.

Muhammad Haidar: He was a learned man in the days of Jahangir and Shah Jahan. He wrote a book entitled *Shuja-i-Haidari*.

Muhammad Said Bin Nurullah Hasani: The poet was in the days of Jahangir and Shah Jahan and was elevated to the rank of Minister by Shah Jahan. He wrote a book on astronomy named it *Ahwal-i-Mawalid wa Ahkam-i-an*.[58]

Ustad Ahmad Mi'mar Lahori: The man of architect who designed Taj Mahal of Agra. Ustad Ahmad wrote a tract discussing mathematics and geometry entitled *Risalah-i-Ahmad-i-Minar*.[59]

Wali Muhammad Narnauli: He was a well-known poet in the reign of Shah Jahan. He composed a Masnawi poem on Rumi's model and naming it *Masnawi-i-Latifah*.

Lutfullah Muhandis: He composed poem under the pen name of Nadir ul Asr. His

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57) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-326
58) Ibid : P-331
59) Ibid : PP-340-341

contributions to Persian literature are 1. *Taqwim-i-Lutfi*, 2. *Khwas-i-A'dad*, 3. *Muntakhab*, commentary on the *Khalasatul Hisab* of Shaikh Bahauddin Amili, 4. *Suwar-i-Sufi*, recension of *Suwarul Kawakib*, and 5. Anthology of Poets, *Asman-i-Sukhan*.[60]

Tudor Mal Shah Jahani: He was a revenue officer of Deccan province in the days of Shah Jahan. The writer controlled the finance of constructing Taj Mahal, Redfort of Delhi and congregation mosque.[61] His contribution to the Persian literature is *Dastur-ul-Amal-i-Tudor Mal*.

Abdul Hamid Lahori: He was one of the greatest poets at the court of Shah Jahan. His influential work entitled *Padshah Nama* is one of the most essential works in the history of Indo-Persian literature.

Jalaluddin Tabatabai: He was associated with the court of Shah Jahan. His important works are 1. *Shash-Fath-i-Kangrah*, 2. *Tauqat-i-Kisravi*, and 3. His collection of letters that survived as *Insha-i-Jalaluddin Tabatabai*.[62]

Abdur Rahman Chishti: He was one of the famous writers at the court of Shah Jahan. He wrote a number of important books. Noteworthy of them are 1. *Mirat ul Asrar*, 2. *Mirat-i-Masudi*, 3. *Mirat-i-Madari*, 4. *Mirat ul Haqaiq*, a translation of the Bhagwad Gita, 5. *Mirat ul Makhluqat*, a mythological narration of the dialogue between Mahadev and Parwati and 6. *Aurad-i-Chistiya*.

Abdul Latif Abbasi: At the court of Shah Jahan Abbasi was scholar from Ahmadabad, Gujarat. He had a great contribution to the Persian literature, these are 1. *Nuskah-i-Nasikhah*, 2. *Lataiful Lughat*, 3. *Sharh-i-Hadiqahand*, and 4. *Khulasat-ush-Shuara*.[63]

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60) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-341
61) Ibid : P-342
62) Ibid : P-345
63) Ibid : P-349

Mulla Abul Barakat Munir: He was one of the greatest poets during the time Mughals. He was next to Faizi in the list of great poets born in India. As a poet he had a great contribution to Persian literature. His four poems written in Persian were 1. *Ab-wa-Rang*, 2. *Saz-wa-Burg*, 3. *Nur-wa-Safa* and 4. *Dard-wa-Alam*. These poems are collected under the title of *Char-Gauhar*. He was the court poet of Shah jahan.

Shaikh Muhammad Ali Mahir: He was the son of Hindu parents. Being a fluent poet in the reign of Shah Jahan he composed a masnavi in the pattern of *Khaqani's Tuhfat-ul-Iraqain*, entitled *Jam-i-Nishatin*. Prince Dara Shikuh accompanied him and honored him with the title of *'Murid Khan'*.[64]

During the reign of Shah Jahan, his son Aurangzeb kept his father in prison and ascended the throne of Delhi. He ruled 1558-1707 A.D.[65] He ruled a long term of 50 years. He was the longest ruler of the Mughal kings. In 1707 A.D. Aurangzeb died at Ahmadnagar. He was the most fanatic ruler of Mughal dynasty. He was a king of well educated and had a great taste for language and literature. After ascending the throne, he enjoyed the company of men of letters for their learning and culture. He was a great lover and patron of the language. At the court of Aurangzeb, there were so many great poets and writers who contributed for growth of the Persian language and literature. A large number of literary men of his reign are mentioned here:

Zaibun-Nissa: She was the daughter of Aurangzeb and was an ablest Persian poet in his Court. She composed poems under the pen-name of *Mukhfi*.

Nizamuddin Khan Fa'aq: He was one of the greatest writers in the Mughal dynasty. He was flourished as a writer in the court of Aurangzeb. His great work is *"Mirat-al-Hussain"*.

Mirza Abdul Qadir Bedil: He was born at Azimabad in 1644 A.D. He was one of the greatest Persian writers in Indian sub-continent. He was one of the pioneers of Sabak-i-Hindi, a style of Persian poetry in India. During the reign of Aurangzeb, he is top

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64) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-400
65) Talukdar, Sri Nirmal, History of India, Pub. 1975, P-167

ranked poet in the history of Indo-Persian literature.[66] He composed four *masnavis*: *Mahit-e Azam, Talsim-e-Hairat, Toor-e-Marifat and Urfan*.

Mirza Asadullah Khan Ghalib: He is considered to be the last classical Persian poet in India. He was one of the important Persian writers in the history of Indo-Persian literature. He was born at Agra. His skilful writings immortalized his name in Persian History.

Shaikh Lutfullah Bin Abdullah Qadiri: He was a famous writer during the time of Aurangzeb. He had a great contribution to growth and development of Persian literature. His important works are 1. *Irshaf-ut-Talibin*, 2. *Tuhfatus-Salikin*, and 3. *Minhaz-i-Ma'rifat*.

Bhimsen: He belonged to Burhanpur and worked under Rao Dalpat Bandela, a military officer of Aurangzeb.[67] His important works are 1. *Nuskhah-i-Dilkusha* and 2. *Munshaat-i-Rangin*.

Bhupat Rai: He was one of the greatest poets in the reign of Aurangzeb. His contributions to Persian Literature are 1. *Insha-i-Raushan Kalam*, 2. *Mahasin ul Kalam,* and 3. *Dastur-i-Shigarf*.[68]

Bishap Rai bin Har Karam: He was great poet of Aurangzeb's court. He was the translator of *Singhasan- Battisi*, a Sanskrit collection of thirty two anecdotes.

Chander Sen b. Kashi Das Kayasth: He was a poet in the reign of Aurangzeb. He made a translation of Bhagwat *Puran*, completed in 1092A.D.=1685 A.D.[69]

Muhammad Afzal Ilahabadi: He was a Sufi and writer in the reign of Aurangzeb. He had contributions for the growth of the Persian language and literature. He wrote commentary on Rumi's *Masnawi*, *Hall-i-Masnawi*. His other works are 1. *Tarikh-i-Muhammadi*, a general history, 2. *Ibrat-Namah*, and 3. *Tuhfat ul Muhibbin*.

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66) Hadi, Nabi, History of Indo-Persian Literature, Pub. 2001, P-567

67) Ibid : P-419

68) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-419

69) Ibid : PP-419-420

Munshi Chath Mal: Being a poet in the reign of Aurangzeb, he composed valuable works which are 1. *Karnamah-i-Waqiah*, and 2. *Gul-wa-Bulbul, a masnawi*.[70]

Muhammad Habib ullah Hashimi: He was a great writer in days of Aurangzeb. He wrote commentary on *Nizami's Makhjanun Asrar*, which appeared as *Miftah ul Makhzan*.

Muhammad Nurullah Ahrari: Aurangzeb appointed Nurullah Azhari as religious endowments. His contributions to Persian literature are, 1. Commentaries on *Sa'di's Gulistan*, 2. *Rumi's masnawi*, 3. *Jami's Yusuf wa Zuleikha* and 4. A Dictionary of Difficult Words in the *Insha-i-Abul Fazal*.[71]

Kishan Singh bin Rai Pran Nath: He was a poet and scholar during the days of Aurangzeb. A collection of letters entitled *Gharaib ul Insha* was written by him. He also translated a Sanskrit book into Persian in the praise of Hindu God Shiva, entitled *Shiv-Puran*.

Munshi Nondah Rai: He was the writer in the reign of Aurangzeb. He authored *Dastur us Subiya*, a collection of letters.

Shaikh Rafat: He was a writer during the reign of Aurangzeb. He wrote *Futuhat-i-Alamgiri* and *Ainah-i-Jahan Nama*.

Muhammad Reza Shattari Qadri: He was from Lahore and lived during the reign of Aurangzeb. He wrote a number of important works in Persian. The two most influential of them are 1. *Adab-i-muridi*, and 2. *Irshad-ul-Ashiqin*.

Rafiuddin Muradabadi: He was a great Persian writer during the reign of Aurangzeb. His contributions to the growth to Persian literature are 1. *Halat-i-Haramain*, 2. *Tarjumah-i-Ainul-ilm*, a translation work from Sanskrit, and 3. *Tarikh-i-Afaghinah*, a history book.

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70) Ibid : P-420
71) Ibid : P-439

Saiyed Hasan Rasul Numa: He was a teacher and Sufi of Delhi in the reign of Aurangzeb. He wrote a book on Sufism in Persian entitled *Haqiqat-i-tu bi sai-rust*.[72]

Shaikh Burhanuddin Raz-i-Ilahi: He was a learned man and Sufi of Chishti-Chattari sub-order during the time of Aurangzeb. His greatest contribution to the Persian literature is *Wasiyat-Nama*.

Mulla Safiuddin Ardabili Safi bin Ali: He came to India from Qazwin, Iran during the time of Aurangzeb. He wrote a number of Persian books. Some of the important ones are 1. *Tuhfatul-Akhyar*, 2. *Zeb-ut-Tafasir*, and 3. *Anis-ul-Hujjaj*.

Faqir Ullah Saif Khan: In the reign of Aurangzeb he was a famous writer. He had a keen interest in music. As a result he wrote a book on music entitled *Rag Darpan*.

Saiyed Husain: In the reign of Aurangzeb, Syed Husain wrote a Turkish-Persian dictionary entitled *Amdan-Namah-Turki*.[73]

Nasrullah Bin Shaikh Nizam: Nasrullah was the scholar in the reign of Aurangzeb, who wrote *Tazkirat-ul-Aqaid*.

Shukrullah Khan Khaksar: He was famous writer in the reign of Aurangzeb. He wrote a commentary on Rumi's *Masnawi* and he left a *Diwan*.

Mir Abul Makarim Shudud: He was a well-known poet during the reign of Aurangzeb. He spent most of time reading books. He had a well contribution to the growth of the Persian literature. He composed two *Masnawis* namely 1. *Pari-Khanah-Sulaiman*, 2. S*aif ul Muluk wa Badi ul Zamal*. Moreover, he left a Diwan of verses.

Aurangzeb had three sons. They were Muazzam, Azam and Kam Baksh. The death of Aurangzeb was followed by a war of succession among his sons. A battle was fought

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72) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-449
73) Ibid : P-453

between Muazzam and Azam at Jajau near Agra. Muazzam killed Azam in the battle. Thereafter Muazzam assumed the title of Bahadur Shah and ascended the throne in 1707 A.D. He reigned only for five years. In 1712 A.D. Bahahdur Shah defeated his brother Kam Baksh at Hyderabad and killed him. During his reign the Rajputs of Mewar, Marwar and Ambar stood against the Mughals. Bahadur Shah concluded a peace treaty with them and allowed them to rule independently in their own kingdom. He had a fine interest in literature. In the reign of Bahadur Shah, the literary talents are mentioned as follows:

Mir Muhammad Zaman Rasikh: He was one of the leading poets in the reign of Bahadur Shah. He belonged to Sirhind. He had a contribution to the growth of Persian literature. He composed a Masnawi namely *Dad wa Faryad* and He left a *Diwan* of verses.

Miyan Sadiq Ilqa: Initially he was a poet and scholar in the reign of Aurangzeb. Later on, he imparted lessons from Nezami's Makhzan al Asrar during the reign of Bahadur Shah. He wrote a book in Persian on sufistic discipline and naming it '*Char Kaifiyat*'.

After Bahadur Shah, in 1712 A.D the Mughal throne was ascended by Jahandar Shah, who ruled only a short term of 12 months. In the reign of Jahandar Shah a number of poets are mentioned here:

Mulla Fakhruddin Dana: He was one of the enlisted poets at the court of Jahandar Shah. He came from Kashmir and employed in the court of the emperor. He was a great literary talents in the court of Jahandar Shah.

Mirza Girami: A literary talent, Mirza Girami lived during the reign of Jahandar Shah. He wrote *Ghazal* and his *diwan*, which had great literary value.

Jahandar Shah was followed by Faruk Shiyar (1713-1719). In the reign of Faruk Shiyar a small number of poets was living, these are:

Kwajah Abul Fath Khan Junun: He was from Kashmir. Initially, he associated with the court of Aurangzeb. His later life spent in the reign of Faruk Shiyar. As a poet he left a

Diwan of verses.

Mirza Muhsin Zul Qadr: He was a close friend of Mirza Abdul Qadir Bedil. Zul Qadr was a Turk by race. Earlier he was a soldier of Prince Shuja, son of Shah Jahan. His later life spent in the reign of Faruk Shiyar and he died in the days of the Emperor.

Krishna Chandra Adab: He was one of the greatest poets in the reign of Faruk Shiyar. His contribution to the growth of Persian literature is *Bustan-i-Khayal*, a *masnavi* poem.

Mirza Abul Ma'li: He was one of the noticeable poets in the reign of Faruk Shiyar. Initially he was under Prince Muhammad Azam, the second son of Aurangzeb. He left a *Diwan* of verses.

Nazim Khan Farigh: A man of religious Nazim Khan came from Qum, Iran and joined the court of Faruk Shiyar. Nazim Khan was appointed as royal historiographer by the emperor. His essential contributions to the Persian literature are 1. *Faruk shiyar-Namah*, a chronicle, and 2. *Firuz wa Shahbaz*, a romantic tale.

Maulana Azizullah Qani: During the reign of Faruk Shiyar he composed poetry under the pen name of '*Qani*'.[74]

Faruk Shiyar was followed by Muhammad Shah (1719-1748). During Muhammad Shah's reign the vast Mughal Empire was broken down into pieces.[75] Nizamul Mulk, the ablest minister of Muhammad Shah founded an independent kingdom in the Deccan. In the reign of Muhammad Shah Nadir shah, the king of Persia invaded India in 1739 A.D and he marched to Delhi. Emperor Muhammad Shah tried to oppose him; but failed. At last, Muhammad Shah made treaty with Nadir Shah. Muhammad Shah was out again on the throne. The peacock throne of Shahjahan was also taken to Persia by Nadir Shah. After the invasion of Nadir Shah the condition of Mughal empire became very bad. In the reign of Muhammad Shah a number of men of letters are in the field of literature as follows:

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74) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-587
75) Talukdar, Sri Nirmal. History of India, P-169

Jafar Ali Khan Adib: He had come from Kabul, capital of Afghanistan. He was appointed as Faujdar of Gwalior. He left a Diwan, containing about six thousand verses. He was a great poet in the reign of Muhammad Shah.

Shah Faqir Ullah Afrin: He was a well known Sufi poet. He was invited to literary gatherings by the nobles of the day. Mir Ghulam Ali Azad says, Nasirat Khan, the son of Khanjahan Bahadur, the Nazim of Lahore, stayed there for sometime at Dara Shukuh's palace, Afrin was also invited there.[76] He translated the verse of the two lovers of Panjub, Hir and Ranjha into Persian. He was a friend of Azad Bilgerami, the great poet made a Diwan of verses. His well-known *masnawis* are 1. *Abjad-i-Fikr*, 2. Raz-wa-Niyaz, and 3. Hir-Ranjha.

Siraj-Ud-Din Ali Khan Arzu: He was born at Gwalior or Akbarabad in A.H. 1099 or 1101 A.H. He held a unique position in poetry. He had no rival in the realm of poetry.[77] His works included 1. Shur-i-Ishq (A mathnavi) 2. Adab-i-Ishq, 3. Mihr-u-Mah, 4. Ibrat-i-Fasana, 5. Payam-i-Shauq, 6. Siraj-ul-Lughat, etc.

Muhammad Ali Afsar: He was a remarkable poet who served as civil servant in Bengal.

Muhammad Kazim Agah: He was a literary man in the reign of Muhammad Shah. He had come from Peshwar and settled in Delhi.

Mir Ghulam Ali Ahsani: He was one of the literary men of letters in the reign of Muhammad Shah. Shirazuddin Ali Khan Arzu, the great poet whom he had given instructions in writing poetry.

Ahmad Quli Khan Aiman: He was a poet who fought against Nadir Shah under the command of Buhan al Mulk and lost his life in the battle. He came to India from Qum, a city of Iran in the reign of Muhammad Shah.

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76) Siddiqi, Dr. S. H. Persian Poets of India (1707-48), Indo-Persian Society, 2000, P-43
77) Ibid : P-49

Amir Khan Anzam: He was one of the noteworthy poets in the reign of Muhammad Shah. He had an excellent taste in music and poetry. He wrote chiefly Ghazal.

Khawajah Asim: Muhammad Shah awarded him with the title of *Khan-i-Darwan*. He was the chief noble in the reign of Muhammad Shah. He left a *Diwan*.

Ataullah Ata: He was one of the favorite pupils of Mirza Bedil. The emperor Muhammad Shah conferred on him the title of 'Khan'. His contribution to the Persian literature is *Khaliq-Bari*, a children song.

Baqir Khadim: He was one of the well known poets in the reign of Muhammad Shah. He wrote *Rauzat-ul-Muttaqin* in Persian.

Aqa Salih Burhan: He was one the noteworthy poets at court of Muhammad Shah. He came from Sistan, Iran to India and settled in Delhi.

Mir Shamsuddin Faqir: He was born in Delhi in A.H. 1115.[78] He was a famous scholar, poet and Sufi during the reign of Muhammad Shah. He had a remarkable contribution in Persian, these are 1. A *Diwan* of verses, 2. *Taswir-i-Mohabbat*, 3. *Shamhah-i-Karbala*, 4. *Shams-uz-Zuha*, and 5. *Hadaiq-ul-Balagat*, a book on rhetoric.

Anand Ram Mukhlis: He was one of the noticeable poets in the reign of Muhammad Shah. He had a number Persian book namely 1. *Mirat-ul-Istilah*, 2. *Badai-Baqai*, 3. *Hungama-i-Ishq* and 4. *Diwan* of verses.

Muhammad Tahir Kulabi: He was a Sufi writer during the reign of Muhammad Shah. He wrote *Mahbub-i-Nayrang*.

Bhimsen Muhibb: He wrote a great literary figure in the history of Indo-Persian literature namely *Fihrist-i-Shahnama*.

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78) Siddiqi, Dr. S. H. Persian Poets of India (1707-48), Indo-Persian Society, 2000, P- 61

Raghbat Siyalkoti: He was one of the leading poets in the reign of Muhammad Shah. His contribution to the Persian literature is *Qissa-i-Haqiqat-Rai*.

Sabir Shah: He was one of the great poets in the days of Muhammad Shah. He composed poetry under the pen-name of '*Shabir*'. He left a *Diwan*, containing mostly *ghazals*.

Wali Muhammad Akbarabadi: Reputed as a Sufi poet, he wrote a versified commentary on Rumi's naming it *Makhzan-i-Asrar*.

After the death of Muhammad Shah his son Ahmad Shah ascended the throne of Delhi in 1748 A.D. Ahmad Shah was followed by Alamgir II (1754-1759 A.D). After Alamgir, Shah Alam II (1759-1806 A.D) became the Mughal king. He was a powerless emperor of Delhi whose life was full of woe and misery. A number of literary men of letters in the reign of Shah Alam are mentioned as follows:

Ali Gohar Aftab: He was a good critic of poetry and possessed creative talents himself and left a Diwan of verses. Miraz Fakhir Makin was his guide of writing poem.

Bhikan Lal Aziz: He had a close relation with the Bhagwan Das Hindi, the author of Safinah.[79] In the reign of Shah Alam II he was a well-known poet. His remarkable work was *Shah'Alam-Namah*.

Shivji Ram: He was one of the leading authors during the reign of Shah Alam II. He wrote a book on geometry entitled *Intikha-ur-Ramal*.[80]

Akbar II (1806-1837 A.D.) was followed by Bahadur Shah II (1837-1857 A.D.), who was considered the last Mughal king. Hereafter, the Mughal kingdom fell down very seriously and other powers penetrated into India. Rise and fall are essential for human beings. Every king or a dynasty ruled for a particular period and met its decay.[81] But their greatness

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79) Hadi, Nabi. History of Indo-Persian Literature, Pub. 2001, P-572
80) Ibid : P-590
81) Siddiqi, Dr. S. H. Persian Poets of India (1707-48 A.D.), P-1

remains forever. The down fall of Mughal Empire could not stop the spread of Persian language and its uses. India has also so many great Persian poets and writers after the decline of the Mughal Empire. At present time, Persian literature has a great literary value in India.

Concluding remarks:

The Persian language played an important role among the Indian people as a medium to reach a higher position in the royal court. To get attention of the kings, a number of people learnt Persian and started to write in Persian. The Persian language and literature was largely developed in India through extra-ordinary contributions of the above mentioned writers. They persisted to improve the Persian language and literature and they tried to spread among the Indians. It is mentioned that writers gained of their pains from the patrons i.e. kings. All the Muslim kings were great patrons and lovers of the Persian language and they used to speak Persian in their courts. They invited writers and appointed them as court poets, who were honored with respect by the kings. Regarding the growth and development of the Persian language and literature, it is essential to mention that the kings of Mughal Empire had great importance and they had a vital role. In the reign of Akbar, the Persian language reached its zenith. Persian poetry and prose writing under his reign was evidence and encouraged the Muslim and non-Muslims to learn Persian. The translations like Mahabharata, Ramayana, Bhagwad Gita from Sanskrit into Persian by Muslim writers are the outstanding example of becoming development of Persian language and literature in India. Thus, Persian is recognized as an important language for Indian people. Likewise, a million numbers of Persian words entered into several provincial languages of India like Assamese, Hindi, Bengali, Punjabi, Urdu, Tamil, Telegu. etc. The Indian people used the Persian words in their day to day life in speaking their mother languages since Muslim rule in India. I heard about that Prof. Dr. Mazhar Asif says "one cannot speak standard Hindi or Assamese without using Persian words"

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Violence and Memory in Urban Park Space
: The Alley of Martyrs in Baku

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──────────────── **Abstract** ────────────────

By drawing on an example from the Armenian-Azerbaijani conflict, this paper reflects on existent gaps associated with historical memory and urban planning in relation to a monument - the Alley of Martyrs in Baku, the capital of the Republic of Azerbaijan. This paper investigates this memorial complex of Baku and its urban landscape which has bared witness to the struggle between politics, history, and memory. Baku has numerous monuments that were erected to legitimize an official ideology or destroy an unneeded past. One such monument is the Alley of Martyrs (Shehidler Khiyabani in Azerbaijani), which is located on a hill in the southeast of the city. This monument has a peculiar story, revealing various attempts to both memorize and silence history. The fate of the Alley of Martyrs begins with the construction of the cemetery which was turned to the entertainment park (Mountainous Park) after the invasion of Azerbaijan by the Soviet Union. Recollection has been restored merely when Azerbaijan re-gained its long-awaited independence. This paper illustrates the close connection between history, memory, and official ideology in the urban planning of monuments and parks.

This paper casts light upon the issue by discussing the mystic power of horned animals in ancient human thinking.

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INTRODUCTION

In recent years there has been an upsurge in scholarly and journalistic publications on Baku, the capital city of Azerbaijan. Being a part of the Soviet Union in 1922-91, Baku was not very well known outside of the Soviet Empire. However, before the Soviet takeover of Azerbaijan in 1920, Baku's name was mentioned in some European capitals due to its possession of rich oil wells. By 1900, Baku's oil fields were producing half of the global output (Frantz 2001). As Azerbaijan emerged onto the international stage as an independent actor, the energy-related expert community looked at the country and its oil wealth with renewed interest. In the past ten years, Baku has attracted global media attention by hosting large international events such as the Eurovision Song Contest in 2012, the inaugural European Games in 2015, Formula 1 race (since 2015), and many others. Baku is not just the capital of Azerbaijan—the history of the entire country is also written on its streets. In a sense, Baku confirms Benjamin Walter's (1985) view that a city's life is a reflection of its country's history, combining the antique and the modern.

After the Russian Empire conquered Transcaucasia in the first half of the nineteenth century, Baku gradually assumed economic and administrative significance. In 1859, the Tsarist administration established Baku as the regional center (guberniya) of the Baku province. Subsequent development of the oil industry turned this "Asian" town of 14,000 inhabitants into a "European" industrial city with multiethnic communities (Valiyev 2013). Baku experienced the influences of the Russian Revolution of 1905-1907 due to the success of its oil industry and its large working-class population; it became the hotbed of interethnic tension between the Azerbaijanis and the Armenians in 1905-06, and it eventually transformed from a regional center to the capital of the Azerbaijan Democratic Republic (from 1918 to 1920), Azerbaijan Soviet Socialist Republic (from 1920 to 1991), and further, Azerbaijan as a fully independent country since 1991.

In the past 10 to 15 years, several scholars have published profound studies on Baku. There are three main themes of exploration in these studies: Baku as an international symbol of the national government; the city's landmarks and their role in the country's political social life such as a sea promenade - boulevard; and the city's social and cultural complexities, especially the drive for cosmopolitism. Anar Valiyev (2014; Koch&Valiyev 2015) examines the city's growth after independence and argues that government-led urban elites defined the political economy of the city and its future development. Melanie Krebs (2011; 2015) investigates the role of Baku in the government's international outreach campaign and the importance of one of Baku's landmark antique structures, the Maiden Tower, in an international public relations campaign. Baku's famous waterfront promenade, Baku Boulevard, is the subject of research by Tsypylma Darieva (2011; 2013; 2014) from various social and urban viewpoints. Baku's multiethnic history and cosmopolitan culture have been researched by Bruce Grant (2010), Melanie Krebs (2013), Leyla Sayfutdinova (2009), Zaur Gasimov (2018; 2011), and Sergey Rumentsev with Sevil Huseynova(2011).

They highlight Baku's specific urban culture, especially during the 1960s and 1970s when it was within the Azerbaijan Soviet Socialist Republic. This culture gave birth to the notion of the *Bakintsy*—a class of people consisting of Russians, Russian-speaking Azerbaijanis, Jews, and Armenians who lived in harmony and enjoyed various social interactions, jazz music and entertainment. Scholars have also scrutinized Baku's urban development, highlighting social tension and contemporary problems (Huseynova 2013; Krebs 2015; Grant 2014). The most recent issue of the *Caucasus Analytical Digest* is dedicated to multiple social issues such as urban revitalization, planning, and transportation as well as tension between rural and city dwellers (Guliyev 2018).

Tsypylma Darieva (2016) studies the connections between memory and history in Baku in the context of the specific "triangle" of Azerbaijan, the Russian Empire, and the Soviet Union, and how this "triangle" influenced Baku's inhabitants since the mid nineteenth century. Leyla Sayfutdinova (2014) has conducted a more specific study on the monument of the Alley of Martyrs. This study investigates the monument and deals with Baku's history, ethnic conflicts, and monuments. Herewith, there is an attempt to expand the study to reflect on broader theoretical issues. The present study omits the Alley of Martyrs'

post-independence development, as Leyla Sayfutdinova has already covered these topics in her 2014 study.

The story of the Alley of Martyrs alters in accordance with different stages of history and authorities who came to power. It includes the early period of 1918 and a necessity in establishment the cemetery. Further, the story reveals the attempts of the Soviet authorities to silence the dark history of the site for the reasons of complicity, namely a cemetery which was founded for the victims of the massacres committed by the Bolsheviks and Armenian nationalists in March 1918 (known as the March Days massacre) and the replacement of the memorial with a park. In this paper, we focus on the history of the Alley of Martyrs as a monument which should be studied as a text of memory officially infused by state. Moreover, the study scrutinizes the question of how the story of the Alley of Martyrs was shaped by the certain political circumstances, specifically during the Soviet Period in Azerbaijan.

THEORETICAL FRAMEWORK

Spatial substances arrange the memory we collect: sites, buildings, and places provide us with the bearings of ours, fortify and readjust our memories. There is a range of literature specifically in geography scrutinizing "places of memory" and memorialized landscapes (Forest & Johnson 2002; Till 2003; Hoelscher & Alderman 2004; Dwyer & Alderman 2008; Alderman & Dwyer 2009). Conducted studies illustrate how essential is the role of the places in shaping remembering and perception of people about the past. To Halbwachs, a memory is a "reconstruction of the past using data taken from the present" (Halbwachs 1997: 119). However, for a memory to be preserved and immersed into the consciousness of the society, it should be anchored by a spatial reference point. Thomas's theorem points out that "when people regard their memories as real, their consequences, and particularly their spatial consequences, are also real" (Merton [1949] 1957; Truc 2011: 148). Thus, a memory that has no spatial backbone is prone to be lost after a while (Ibid).

Herewith, it is noteworthy to mention the functionality of memory types involved consciously or subconsciously into the process of urban planning. Well-known "la memoire

collective" or collective memory coined by Halbwachs infers "shared knowledge and information of one social group", whereas a social memory, according to Burke, is "the complex process of selection and interpretation in a simple formula and stresses the homology between the ways in which the past is recorded and remembered" (Burke 1997: 45). To transform the short-term social memory into long-term collective memory, memory should be ordered in different forms. Hence the transformation will cause the transmittal from one generation to another (Assmann 2008: 55). Being managed in different forms involves the construction of a narrative that mobilizes people, visual and verbal signs, sites and monuments, the spread of mass media and learning institutions along with the commemoration acts that intermittently revive the memory and boost collective involvement (Assmann 2008: 55-6). Moreover, both political and cultural memories are an inherent part of this process. Political memory which is meant to be accepted as a collective memory serving for the fulfillment of demands of power relations assists to understand how the memory is changed accordingly and influence the shape of spatial points of references. On the other hand, according to Assmann, the basis of the society's cultural memory lies on institutions such as museums, monuments, archives, ceremonies, commemorative acts, and dates. Therefore, with the establishment of the cemetery (memorial, monument, etc.) certain discourse is disseminated, creating a new vision in the collective memory.

As a part of the policy, urban planning can help political elites to serve their political needs (Yiftachel 1998; Dwyer 2002; Till 2003). For this purpose, political force in power is capable to destruct or erect a monument and memorial portraying their worldviews in space. These sites represent selective narratives of events that are more suitable for elites to disseminate internally. The present study follows also the footsteps of Andreas Huyssen (2003) which explores the relations between public memory and history, especially the process of forgetting and selective memory. Henri Lefebvre (1991) in *The Production of Space* maintains that urban space is a social product of a dominant class to reproduce its dominance. Lefebvre demonstrates how the authority transforms urban monuments and space to control the politics of memory. Elites often use heritage sites with the purpose of increasing the positive image outside or within the country. During the de-industrialization, many Western states went for this option to lure new businesses by advancing a new positive image (Terlouw 2014: 3). After the invasion of the Russian Red Army in

Azerbaijan and elimination of the Azerbaijan Democratic Republic by the Soviets, the similar happened herein where the Soviet regime simultaneously intended to promote a new positive image in the country by destructing heritage sites opposed to the official Soviet ideology.

Silencing and forgetting are usually useful tools for states in achieving goals. Being one of seven types of forgetting repressive erasure is capable to illustrate above-mentioned. Repressive erasure implies eliminating previous memories, the punishment of rulers and powerful persons, the abolishment of images (destroying images, razing statues, removing names) and events by getting rid of everything that reminds individuals about the past (Connerton 2008: 60). Another type of forgetting is one which is constitutive in the formation of a new identity. It refers to the policy of imposing a new identity to forget a past identity. Connerton continues that forgetting after a while "becomes part of the process by which newly shared memories are constructed because a new set of memories are frequently accompanied by a set of tacitly shared silences" (Connerton 2008: 63). Therefore, by erasing the past experience and imposing a new identity over 70 years, the Soviet regime has significantly shaped the collective memory of Azerbaijanis.

According to Pierre Nora "memory crystallizes and secretes itself" (1989: 7). What is desirable goes on the surface, what is dark and unpleasant hides behind our subconscious. Monuments are supposed to unite past and present in a way that is blessed by incumbent authorities; monuments guide people's memories and perceptions in the desired direction. Memory is attached to material and non-material sites, and functional rituals; material and non-material sites include places like cemeteries, religious places, battlefields, and prisons that symbolize the tangible materiality of history; functional rituals include various cultural practices such as festivals, celebrations, and ceremonies that provide a distinct medium of the past (Nora 1989). Recollections of the past are collective and public exercises designed and transmitted to people through various cultural practices.

As Andreas Huyssen stresses, "Struggles over public memory involving historical trauma, genocide, human rights violations, and their aftereffects abound in the world today. Monuments, memorials, public sculptures, commemorative sites, and museums are being

created at an accelerated pace the world over. The power of such sites to support public memory narratives rather than simply to freeze the past is very much at issue everywhere, and there are no easy solutions to be had" (Huyssen 2003: 94). Additionally, Dwyer and Alderman perceive memorials as not only the expression of history but also the legitimization of it. Memorials, for them, shape people's remembering process and the interpretation of the past. They [memorials] carry on authority and permanence due to the presence in public space with both heavy financial and political capital invested in the memorial (Dwyer & Alderman 2008: 167).

Many remarkable monuments are devoted to great heroes, leaders, battles, and tragedies. They are often erected to honour past violence – battles and wars. German philosopher Georg Wilhelm Friedrich Hegel (2001: 41) wrote that periods of human happiness and security are blank pages in history. Historians also tend to emphasize the periods of great upheavals, struggles, and disasters. Similarly, urban authorities would prefer to celebrate "important" events such as these. Urban monuments (along with museums, street names, etc.) reflect the politics of the present day that help to shape state ideology and national identity and are, therefore, designed to highlight or silence certain elements of the past.

Baku is one of the best illustrations of the "guiding" of history; it is a city with four distinct historical periods—Medieval (Bretanitskiy 1970; Ashurbeyli 1992; 2006), Imperial Russian (Fatullaev 1978; 1998), Soviet (Mamedov 2010a; 2010b) and independent Azerbaijani (Valiyev 2014). Like every big city, Baku has numerous monuments that were erected to legitimize an official ideology or erase an unneeded past. When Russian imperial authorities arrived in 1812, and until their departure in 1917, they reshaped the city into the imperial regional and economic center (Fatullaev 1978). As the city experienced an economic boom due to its oil wells, the authorities and oil tycoons turned the city into a hedonistic space, leaving behind many magnificent buildings for future generations (Iljine 2013). The Soviets, from 1920 to 1991, attempted to make the city more suitable for working-class people; they also established it as the regional capital of the Soviet periphery. Mosques were destroyed, casinos were turned into factory clubs for working people, and statues of communist leaders such as Lenin mushroomed (Mamedov 2010a). After the fall of communism in 1991, the new authorities of Azerbaijan began to reshape the city into

the capital of an independent state following a news national master narrative. The time had come to destroy old communist monuments and erect new ones of national heroes and leaders (Valiyev 2013). Amidst this political and architectural transformation, the traces of the Azerbaijani-Armenian interethnic conflict penetrate the web of urban monuments, exemplified also in Baku's the Alley of Martyrs memorial. Located in the southeast of the city, it offers a spectacular view of downtown Baku and the Caspian Sea. This alley reveals the attempts to both memorize and silence history.

THE HISTORY BEHIND THE MEMORIAL

Before an in-depth study of the monument, a brief examination of the history of Azerbaijani-Armenian relations is necessary. The animosity between these two groups should be considered within the Russian imperial context prior to its collapse in 1917. For centuries, these two ethnic groups coexisted relatively peacefully in the area of Caucasus and in Iran. Tensions grew between the Christian Armenians and the Muslim Azerbaijanis (referred as 'Tatars' in Russian imperial sources) due to territorial and economic ambitions of the Armenians, which began in the first quarter of the nineteenth century with the Russian conquest of the Transcaucasia as a result of imperial policies (Altstadt 1992). In order to increase the Christian population in the Muslim borderland, from 1828 to 1831 the Russian authorities implemented the policy of Armenian resettlement from Persia and the Ottoman Empire to what was then known as the Irivan, Karabakh, and Nakhichevan khanates – today's area of Azerbaijan and Armenia (Mostashari 2006; Sherry 2007). Armenians had experienced demographically minority status in these territories prior to 1828; from 1828 on they became the majority and gained economic power (Shafiyev 2018). Ronald Suny (1997: 112) summarizes the demographic changes in the Erivan Khanate (roughly today's Armenia) as follows:

> Before 1828 there had been approximately 87,000 Muslims and 20,000 Armenians in the Erivan khanate. After the migrations the number of Armenians reached 65,000 and the number of Muslims fell to just over 50,000, including about 10,000 Kurds. The city of Erivan still had a Muslim majority. Of its 11,400 citizens, more than 7,000 were Muslims and less than 4,000 were Armenians.

Only later in the century, after population transfers following the Russo-Turkish War of 1877–1878, would the Armenians form a dominant majority in the Erivan province, and not until the early twentieth century would Armenians constitute a majority in the provincial capital.

Under the Russian rule, Christian Armenians gained disproportionate influence in Transcaucasia, although there were times when the Russian imperial authorities acted against the Armenian elite and their church, fearing the nationalistic drive among them. Tadeusz Swietochowski (1995: 35–37) noted that Armenians enjoyed a protective Russian shield that enabled them to advance socially at a fast pace and capture important economic positions in the region. The revolutionary situation in 1905 exacerbated the tension between the two ethnic groups and violent clashes broke out first in Baku in 1905 and then spread throughout the region of the South Caucasus in 1906. Thousands of people on both sides were massacred as a result of ethnic clashes. From 1918 to 1920, when both ethnic groups formed independent republics after the collapse of the Russian Empire, Armenia and Azerbaijan became embroiled in a bitter territorial dispute over three regions with mixed Armenian-Azerbaijani populations (with the predominance of Azerbaijanis): Nagorno-Karabakh, Nakhichevan, and Zangezur.

In March 1918, the Bolsheviks and the Armenian nationalist party, Dashnaktsutyun, massacred part of the Azerbaijani population of Baku, killing around 12,000 Azerbaijani people (Kazemzadeh 1951: 69–72; De Waal 2010: 62; Shafiyev 2018: 165–168). The events of the March Days massacre should be understood in the context of the collapse of the Russian Empire in 1917 and the subsequent chaos, which the Bolsheviks used as an opportunity to seize power in Baku. In order to achieve the goal of seizing power, the Bolsheviks, led by Stepan Shaumian (an Armenian by ethnic origin), sided with the Dashnaktsutyun.

Source: http://giacco.ru/index.php?newsid=337

Source: https://lawyerchick92blog.com/2018/09/19/baku-my-new-favourite-city/

ECHOES OF MEMORY

The mass killings of March 1918 left a tragic imprint on the memory of the Azerbaijanis. Today, this event is considered as genocide in Azerbaijan, while Armenians insist it was a civil war between the Bolsheviks and the Azerbaijani militia led by the Musavat Party, who recruited soldiers from Muslim divisions demobilized from the Russian Imperial Army after the First World War. During the Soviet rule, the event was ignored by official Soviet ideology as the perpetrators of the massacre were the Bolsheviks themselves. Furthermore, the Soviets strove to instill peace between the Armenians and the Azerbaijanis, and this event did not fit with their reconciliation efforts.

Victims of the March Days massacre were buried at the city's southeast hill—the current site of the Alley of Martyrs. In May 1918, an independent Azerbaijani government was proclaimed, and the new government launched a full investigation into the March Days massacre. The independence of the Azerbaijan Democratic Republic lasted only two years before it was politically and militarily destroyed by the Russian Red Army. However, during these two years, from 1918 to 1920, 31 March was declared a day of national mourning.

After the Soviets took over Azerbaijan, historical accounts of the March Days massacre were erased and the official communist historiography attempted to suppress the memories of this tragic event. Because of this, the Bolsheviks had to deal with the cemetery on the hill after the massacre (Sayfutdinova 2009). A method used by the new authorities resembled the story of Jean-Baptiste Sans-Souci in Haiti. The magnificent palace erected by the self-proclaimed King Henri I (Henri Christophe), a Haitian and a former slave who played a key role in the Haitian Revolution against French rule (1791–1804), bears the name of "Sans-Souci", after Jean-Baptiste Sans-Souci, also a slave who played a no-less important role in the revolution. This revolution freed the country from French imperial rule. Henri Christophe killed Sans-Souci during an internal struggle for power and then decided to name the palace after him. By giving Sans-Souci's name to a physical structure and honouring the important revolutionary figure, Henri Christophe paid tribute to his adversary and thus effectively silenced the truth behind his act of murder (Trouillot 1995). The appropriation of Sans-Souci's name and its attribution to a physical place was an excellent idea to

effectively erase any connotations of the real person. Like Henri Christophe, the Soviets faced a similar dilemma: how could they successfully erase the memory of a massacre that was committed in the name of the Communist Revolution? For spreading positive image after the tragic experience it left in Azerbaijan, the Soviets set off to eliminate memories replacing them with those suiting the Soviet ideology. Officials emphasized certain memories and suppressed others which have been mainly done for the historical narrative to foster peculiar national identity, idea and an ideology – at that time, creation of the Soviet Republic and soviet people. The policy was followed by educational campaigns, the punishment of previous rulers and powerful persons, intelligentsia, removing names and statues.

Furthermore, because of this, the Bolsheviks had to deal with the cemetery on the hill after the massacre (Sayfutdinova 2009). Leaving the cemetery untouched would always be a reminder of the reason for the emergence of the cemetery. The Bolsheviks planned to completely reorganize the landscape and, as history has shown, they temporarily succeeded in this goal. The cemetery was destroyed and an amusement park named after a communist leader of Soviet Azerbaijan in the years 1921-26 – Sergey Kirov was established on the slope of the hill with restaurants, clubs, and fountains. Over several decades the population of Baku gave it an unofficial name, Nagorniy Park (Mountainous Park). The generations who grew up in Baku during the Soviet time would recall it with a sense of jocund memories and entertainment: full of green areas, the park became a famous place for gathering.

In reshaping the urban landscape of Baku, the Soviet authorities installed many monuments to celebrate communist leaders and the success of the communist experiment, but Nagorniy Park is a particularly remarkable and successful undertaking by the communist authorities (Gasanova 1996). The Soviets attempted to erase the memory of the thousands who perished in the massacre and replace those memories with celebrations of the Soviet Republic of Azerbaijan.

On the other side, in writing of the history and constructing the monuments, the Soviets took one-sided approach. For example, in 1966, the Soviet authorities allowed the

construction of Tsitsernakaberd, a monument in the Armenian capital of Yerevan, to honour the memory of the Armenians who died in 1915 by the Ottoman Empire, an event regarded by Armenia as genocide. During the blessings of the monument in Yerevan, the Soviets targeted Turkey and highlighted the happening, as Turkey had been an adversary during the Cold War. This highlighting of a public tragedy was not the case with the Baku cemetery, though, which was filled with victims of the massacre committed by the Bolsheviks and Armenian nationalists.

After the breakup of the Soviet Union, attempts to silence history backfired. On 20 January 1990, Soviet troops stormed Baku to quell the National Liberation Movement and killed 134 people. The official Soviet propaganda claimed that the military operation was carried out to protect the Armenian population of Baku from extremist elements. However, the Armenian population, escaping violence, had already left the city a few days before, and the intervention of the Soviet troops was therefore not about prevention of the interethnic clashes on January 13–14. Later, the Defence Minister of the USSR, Dmitry Yazov, acknowledged in an interview that the goal of the operation had been to destroy the national-liberation movement – the Popular Front, which led an uprising against the Soviet regime (Dobbs 1990). The day after the operation, the victims were buried in Nagorniy Park. While for many generations Nagorniy Park was closely associated with entertainment, 72 years after the March Days massacre in 1918, there were still people in Azerbaijan who knew the dark history behind of the park.

With the collapse of the Soviet Union, the statue of Sergey Kirov as well as the park's amusement facilities were removed. The park was renamed the Alley of Martyrs and the location was reinstated as a burial site for national heroes. The memorial was also used as a burial place for the victims of the Armenian-Azerbaijani War (1992–1994). The day of 20 January was declared a day of national mourning in Azerbaijan to pay tribute to those who sacrificed their life for independence and freedom, and territorial integrity. Every year, thousands of Azerbaijani people visit the Alley of Martyrs to lay flowers and wreaths on the graves of the dead.

While analyzing the Alley of Martyrs in Baku and other similar installations throughout the world, one cannot dispute the occurrence of violence memorialized in them. However, an observer deals not with the question of whether it has happened or not, but rather with the authority, power, and extent of the impression designed to affect people. In this sense, memorials are also a place of performance. The Soviets, by erecting the statue of Kirov in the place of the cemetery of people massacred by their hand, implied the victory of Soviet history over national Azerbaijani history. By turning it into an amusement park, the Bolsheviks further reshaped the place by installing it with a different type of entertainment facilities such as restaurants. Nowadays, it is a place of mourning and tribute for ordinary people and foreign dignitaries visiting Azerbaijan.

For ordinary people who attempted to write the history of the Alley of Martyrs and Nagorniy Park, it was an exercise with different outcomes. For witnesses of the March Days massacre, it was an awful and frightening experience. This can be seen from testimonies collected between 1918 and 1919 by the Extraordinary Investigation Commission set up by the Azerbaijani Democratic Republic. The investigation was published for the first time in 2009, 91 years after the massacre, by historian Solmaz Rustamova-Togidi (2009). In contrast to the 1918 associations, former residents of Soviet Baku recall the park with a sense of warmth and romance. However, for generations which lived through the collapse of the Soviet Union, there are different and mixed associations. Soviet childhood and teenage years bring the memory of carousels, dating, and cafes (Mamedova 2018). Notwithstanding, the Soviet invasion of Baku on 20 January, 1990 and the funerals of the victims of the invasion brings the feelings of the time: hatred; a sense of inability to act against the grand and brutal machine of the Soviet Empire; bitterness because of the absence of a due reaction worldwide; and, finally, grief over the loss of lives (Chaladze 2012). For those who were born after 1990, the memories of the Alley of Martyrs are associated with the official edifice of the site and the relevant historical narratives from school textbooks. The more time that passes after an event, the less people tend to remember its actuality, and subsequent generations perceive only its symbols and supposed meaning.

CONCLUSION

The history of the Alley of Martyrs reveals the close connection between history and official ideology in the urban planning of monuments and parks. This paper illustrates the broader story of the Alley of Martyrs, touching upon its pre-history, creation of a cemetery, the Soviet period and the fate of the memorial in the Post-Soviet era. The attempts by the Soviet authorities to erase the imprint of the March Days massacre of 1918 is not a unique experiment; there were many similar exercises carried out by state authorities to promote or obliterate certain events in various national histories. It was the desire of the Soviets to drive Azerbaijan away from its linguistic and historic roots, a desire that eventually failed just like a former site of Nagorniy Park. In its implementation, the Soviets went for the politics of forgetting and silence, specifically repressive erasure and forgetting for the formation of a new identity. Hence, only the restoration of independence retrieved already forgotten memory. The results, therefore, demonstrate that there is a visible difference between two generations who lived in the Soviet Union and the new generation who perceive happenings (one-sided perception) in a way presented nowadays.

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AZERBAIJANI AND KOREAN FOLKLORE RELATIONS

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──────────── **Abstract** ────────────

Investigations of the national values always generates great interest. In this respect, comparing folklore of separate nations and discovering similarities and differences have important significance in the settlement of several issues.

It is known that as cultural relations of allied nations and the countries accepting socialism in the years of Soviet power had become an investigation object, the folklore of other nations was not open to serious investigation also in Azerbaijan. Only in the recent years have the cultural relations with some countries of the world expanded and new investigations been realized. Accordingly, comparing folklore texts of Korea and Azerbaijan, two countries not having any contact for many years, becomes possible.

Comparison of the spiritual heritages of these two countries, certainly needs researchers competent in the both languages. This research desires to provide some scientific information about examples of Korean folklore samples published in Azerbaijan including superstitions, proverbs, myths, legends, tales and epics.

Thus, only the Korean folklore samples translated into Azerbajani language (excluding the "Jumong" epos) were included in the investigation.

Key words: Azerbaijan, Korea, folklore, comparison, spiritual, heritage, myth, legend, tale, Jumong, Oguz Khagan.

Introduction

The comparative investigation of the oral creation of both relative and quite different nations as well as the connected research have exclusive significance in settling of some issues of modern folklore science. Considering the versatility and large scale of this topic, the directions of comparative folklore science may be summarized as below:

1. Comparison among the folklore of the relative nations;
2. Comparison among the folklore of the neighboring nations living;
3. Comparison among the folklore of the nations having neither relative nor neighboring relations;
4. Comparison among the archaic, classic and modern folklore texts;
5. Comparison among the versions of the folklore texts;
6. Comparison among the folklore and written literature;
7. Comparison among the various genres of folklore.

In general, sometimes certain thoughts about the subjective character of the comparisons get expressed. Although this assumption has a certain reality, in many cases the precise suppositions during settlement of separate scientific disputes are only revealed in the context of mutual comparisons. Thus, the issue of systematic implementation of the investigations connected to comparative folklore science becomes actual. Particularly, considering that in recent years the comparative literature, i.e. comparativistics, are being taught at universities of several countries of the world, necessity of making certain steps in this field for the folklore science is necessary.

Thus, implementation of comparisons between Korean public literature and Turkic folklore has particular significance from the point of view of assessment of the deeper layers of the world's cultural heritage. A lot of the world's linguists have raised the issue of studying the languages from the Middle East to Far East, inlcluding Turkish, Mongolian, Japanese and Korean, that make up the Ural-Altaic language group. Certainly, its reason is connected to some similarities in their grammar. For instance, the sentence construction of these languages, stability of the word roots, using adjectives before nouns, and regularity of word order show similarities.

Folklore cannot be imagined separately from language. In this case, it could be thought

that the folklore samples of these nations having similar languages also have certain similarities.

Superstitions, proverbs and ceremonies

Superstitions are one of the archaic genres of folklore expressing the most ancient world -views of each nation. Reviewing the Korean and Azerbaijani superstitions it is possible to see similarities and differences in the views of the both nations. Thus, there is an attractive fragment in the article titled "Chattering" by Farah Yagubgizi having left for Korea from Azerbaijan: "It was the second day of my travel. Ujin told Jiyun at the diner: "Grandma has told you many times not to shake your leg at the table!". I was surprised hearing these words because I remembered my grandma's words: "Do not shake your leg; otherwise, the success will avoid you" *(Yagubgizi Farah (2017), Baku: 23)*. This amazement of the Azeri girl is understandable because reprimands of the grandmothers carrying the ethnic culture of the both nations are connected to the same superstition.

Farah Yagubgizi also speaks about another superstition in this article. She shows that she had bought shoes as a present for her friend. However, the Korean grandmother did not like it and said that according to the Korean traditions, presenting shoes is a bad sign. It is known that according to the Turkic superstitions, shoes mean death and separation, and even when taking them off, it is necessary to organize them correctly. Professor Ahmad Jafaroglu writes about it in his work titled "Forgotten customs in the Azeri Turkic life": "Shoes cannot be put towards head; otherwise, their owner will die" *(Forklore researches in emigration (2015), Baku: 61)*.

According to the wedding traditions of some regions of Azerbaijan, for instance, Ordubad, all types of dress and golden jewelry are brought for the bride excluding shoes. The bride wears shoes leaving the home on the wedding day.

Another similar Korean and Azerbaijani superstition is connected to black cats. Thus, the both nations consider meeting with a black cat as a misfortune.

But the superstitions connected to colors have some differences. Red color is considered in Azerbaijan as a good sign but in Korea – as a bad one *(Aliyeva (2017), Baku:54)*. It

is due to the dual nature of the mythological view connected to red color. In the work titled "Womens who run with the Wolves" Clarissa Pinkola Estes writes about red color: "Red is the color of sacrifice, fear, crime, torment and death. Simultaneously, red color is the symbol of impetuous life, dynamic senses, vivacity, eros and dream" *(Clarissa (2003), Istanbul:119)*.

In Korea, the umbilical cord of a newly-born child gets burnt. In Azerbaijan, the umbilical cord of a newly-born child gets buried in various places depending on the dreams regarding the child's future (at the school yard if the child is wanted to become a teacher, or near to mosque if he is wanted to become pious, etc.).

Burial ceremonies in Korea lasts three days. The corpse is kept for two days and buried on the third day. In Azerbaijan the corpse is buried immeadiately; however, the third day is obligatorily observed. In Korea, the deceased's near relations wear white clothes at the ceremony and tie a band with white and black lines on their arm. In Azerbaijan, people traditionally wear black dress at the mourning ceremony. National meals are provided at the mourning ceremonies both in Azerbaijan and Korea and, it is deemed as necessary for repose of the deceased's spirit *(Burial ceremony in Korea (https://hansamo.).*

The wedding traditions of Korea and Azerbaijan have many similarities. Thus, the husband's family provides apartment and the wife's family equips it with domestic utilities in the both countries.

Comparison of the Korean and Azerbaijani proverbs allow the following classifications:

1. Proverbs fully coinciding with the Azerbaijani proverbs;
2. Proverbs partially differing from the Azerbaijani proverbs;
3. Fully different proverbs.

The first classification of proverbs includes "Stretch your legs upon your blanket," "Each bird values own nest," "Seeing once is better than hearing thrice,"and "Don't count your chickens before they are hatched,".

There are many proverbs belonging to the second classification. The samples of the Korean proverbs (with Azeri equivalents in brackets) are shown below:

"The depth of lamp is dark" ("The lamp does not illuminate its own depth"), "An empty cart moves noisy" ("An empty dish falls noisy"), "As ear is full of seeds, as lower is its head" ("As a tree is full of fruits as lower is its head") , "If you delay for a day it will last for decade" ("Postponed work lasts for fifty years") etc.

There are many Korean proverbs not having Azerbaijani equivalent: "A tiger kills with teeth and does not need horns," "Saw the guest off and sat for eating," and"A man should be straight – he can be broken but not bow." *(http://www.Korean proverbs)*

Korean and Turkic mythology, legends and tales

Arif Mammadov, having written a foreword for the book titled "Legends of the world nations," underlines an interesting assumption, "It is difficult to find in the world a nation not having a mythological system. The mythology of some nations remains in richer form; however, the mythological system of some nations need restoration... Also, because all nations have passed the myth stage in any level. All nations have lived in the stage of the suffering thoughts about creation of life, the world and human being as well as death, eternity, fate and time... Despite the existence of similar topics and joint motives, the myths of the world's nations are different and various like the nations themselves. Each myth is basing upon the nation's comprehension, belief and ritual as well as the ethic code having ritual and ceremonial character and behavior norms" *(Legends of the world nations (1990), Baku: 6)*

Unfortunately, neither Turkic nor Korean myths take place in this book devoted to the world myths.

The encyclopaedia titled "The myths of the world's nations" contains a separate article regarding the Korean nation's mythological view (author: L.R.Kontsevich) having the following sentences about their specific features: "The Korean myths have some specific features. They are connected to the tale world more that the historical or divine world. The most myths in the written tradition are connected mainly to ancestor and the later myths contain "historical" heroes, cults of Buddism and Confucianism, and in few cases, the demonic phenomena. The poetic samples created myths and the historical legends,

historical-geographical medieval writings, ancient Korean encyclopaedias, "Peseol" (稗說, п хэсоль) (12th–17th centuries)[1] – poems of small form have great significance. Korean myths may be divided into shamanic and religious myths about the state founders, creation (cosmogonic, anthropologic and ethiologic) and spirits" (*The myths of the world's nations (1980), Moscow: 546*).

One moment in the aforesaid article particularly attracts attention whencomparing the mythological thought of the Korean and Turkic ethnoses. It says: "The cosmogonic, anthropologic and ethiologic myths are protected only in the oral tradition. One of the cosmogonic myths speaks about the heaven's lights running from tiger, climbing to the sky and turning into three children (Khesuni – the Sun, Talsuni – the Moon and Pelsuni – the stars)" *(The myths of the world's nations (1980), Moscow: 547).*

It is known that one of the texts where the Turks' mythologic views are brightly expressed is the "Oguz Kagan" epos. The ancestor of the Turks, the hero of this epos "Oguz Kagan had two wives. The first woman had come from the sky within a blue ray and, the second woman had appeared from the middle of the lake. The woman coming from the sky within a blue ray is humanized personification of the Sun and, the woman apearing from the lake personifies the World tree" (*Seyidov (1989), Baku: 209-210*). Oguz's wife symbolizing the Sun bears sons named Gun (Sun) khan, Ay (Moon) khan and Ulduz (Star) khan. This moment has similarity with the moment provided in the Korean myth. The both myths express the ideas of connecting the divine beginning with ancestor.

In general, both Korean and Turkic mythic thought about human beings, the sky and the earth as well as the world of plants and animals almost coincide. Only the Turkic ancestor i.e. Gok Boru is connected with Grey Wolf. "The animal considered as ancestor by ancient Koreans was a bear" *(The myths of the world's nations (1980), Moscow: 547).*

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1) "Peseol" (패설; 稗說; пхэсоль)' comes from the fact that in China, a low-ranking official in the office of Paegwan traveled around the province to collect all kinds of stories from the civilians and put them into a book. It was used in classical literature before the term novel was used in Korea. Youngmin Kwon, "The term novel", Korean Modern Literature Dictionary, Naver Knowledge Encyclopedia, Feb. 25, 2004.

There are few sources connected to the Korean legends and tales in Azerbaijani language; however, the several translated texts provide imagination regarding this nation's thinking style. Thus, the Korean legends titled "The frog's tears", "The fairy and woodcutter", "Faithful daughter Shim Chong" and "The hare's liver" have been translated into Azerbaijani language and published. The legend titled "The frog's tears" shows that a little frog did not obey its mother and behaved oppositely to her words. Once the mother tells the child not to go to the forest because there is a snake there. But the little frog does not obey and runs to forest. Not finding her child, the mother starts looking for it. The animals coming from the forest say that they saw the little frog in the forest. The mother immediately runs to the forest and sees that the snake has caught the little frog and prepares to eat it. She immediately attacks the snake and rescues the child. But the snake bites it. Near to death the mother thinks that the child will do everything oppositely and asks to bury her not on mountain but in the river. The little frog is afraid and fulfilling the mother's testament buries her in the river. Later, at each strong rain the little frog fearing of the grave's lose comes to the river, bitterly cries and croaks" (*The frog's tears, (2017), Baku*). This legend explains the reason for frogs' croaking in rainy days at the river banks.

In the legend "The fairy and woodcutter" the reason for cock's crowing is explained in the manner of national thought. The legend says that a kind but poor woodcutter cannot marry due to poverty and lives together with his mother. Once he rescues a deer running from a hunter. As a sign of gratitude, the deer helps him realizing his dream. The deer shows him the place where the fairies bathe and instructs him to hide the dress of one of them because fairy cannot fly into sky without a dress, and marry her. But the dress cannot be shown till birth of three children. The woodcutter steals and hides a fairy's dress and marries her. The years pass, and they live in happiness. However, despite having two children, the fairy misses the sky. The woodcutter, who could not bear the girl's grief, shows the dress. The fairy takes the dress and flies into the sky together with the children. The woodcutter cries a lot and goes to the deer. The deer says that in time of full moon a bucket will fall from the sky and woodcutter may go to his children in this bucket. So,the woodcutter goes to the Sky world, but misses his mother there. The king of the Sky world gives him a horse and says that by riding this horse he may see his mother. But, he should not get off the horse. The woodcutter goes down to his mother and his mother invites him to eat porridge. Some porridge falls onto the horse, the animal starts, throws the woodcutter

down and flies into sky. Since that time the woodcutter looks at the sky, cries for his family and turns into a cock. Every morning he crows" *(The fairy and woodcutter (2017), Baku)*.

It is noticeable that the motive about fairies in this Korean legend can be met in some Azerbaijani tales. Usually, when the fairies bathe in the river their dresses get stolen by the tale heroes and the fairies cannot return the sky any more. Thus, they are obliged to obey the hero. One of the Azerbaijani tales strictly coinciding with the subject of this legend is titled "The Prince Mutalib". The hero of the tale, prince Mutalib, falls in love with the youngest fairy among three of those bathing in the river. He steals her dress and the fairy is obliged to go with him. He doesn't give the dress back for many years and, their two children are born. Once the girl cunningly grabs her clothes and puts her hand on her childrens' heads as soon as she gets dressed. The children turn into birds, and all of them fly away. Mutalib passes great difficulties, fulfills various tasks, finds his wife and children and joins them *(Azerbaijani tales (1961), Baku: 129-146)*.

The tales titled "Gul and Sanavar" and "Bald Mahammad" also have motive of stealing fairy's dress while she is bathing.

The legend "Faithful daughter Shim Chong" is devoted to the reason for creation of lotus flower. The legend says that a blind servant lived in ancient times in a village. He had a daughter named Chong. After growing Chong worked in another village and took care of her father. Once Shim got anxious because his daughter hadn't returned, and he went to search for her. Suddenly, he slipped and fell into river. Hearing his shouts for help, a monk passing there rescued him and said that if he donated three hundred sacks of rice to Buddha his eyes would open. Shim promised to donate, but later he regretted not knowing where to find so much rice. When his daughter returned home he told her this story. Chong asked him not to worry because Jang Shin's wife in the neighboring village wanted to adopt her and she might give the rice. Shim was glad because he would obtain sight and daughter would be released from poverty. In fact, Chong had heard from Chinese merchants regarding a search for a girl to sacrifice for the sea, and she agrees to be sacrificed for three hundred sacks of rice. That day she fed father and leaving the home the merchants called her. Her father realized the situation and called daughter; however, it was too late. Chong jumped into the sea. However, getting influenced by Chong's faith, the marine king did not allow her to die and put her onto a lotus flower sent her back" *(Faithful daughter Shim Chong, (2017), Baku)*.

This legend stores the archaic views of the Korean nation. As it's seen from the content, this legend contains the evident traces of the ceremony of sacrificing for the sea. We could not find the equivalent of this legend in the sources reviewed in Azerbaijan.

The topic of the legend titled "The hare's liver" is devoted to usage of ginseng as medicine. According to this legend, people say to the diseased marine king that his panacea is a hare's liver. The king promises a high position to the person bringing a hare. The animals living in the sea know that if they go to the land they will die. However, the tortoise promises to catch and bring a hare. The tortoise goes to the land and deceiving the hare takes it into the sea. The king immediately orders to discharge the hare's liver. The hare realizes the deception and, resorting to cunning, says that it has washed the liver and left it on the land. The king sends them to the land to bring the liver. Leaving the water, the hare runs away. The tortoise is afraid of returning the sea without the liver because the king will kill it. "The grey-bearded mountain god" assessing the tortoise's faith for the king says that the mountain ginseng is a panacea for this disease. The tortoise returns with the mountain ginseng *(The hare's liver (2017), Baku)*.

In this legend we meet another character storing the Korean nation's archaic view, the Mountain God. It is noticeable that the story described in the chapter titled "The Monkey and the Tortoise" of the "Panchatantra", the ancient Indian monument – "Kalila and Dimna" is very similar with the aforesaid Korean legend titled "The hare's liver". The difference is that the deceived animal in the chapter titled "The Monkey and the Tortoise" is not a hare but a monkey. *(Kalila and Dimna (2015), Baku: 188-198)*. According to professor Eunkyung Oh, this legend has been the topic of several works in the Korean written literature *(Eunkyung (2017), Ankara:25)*

Several Korean tales have been translated in Azerbaijan and uploaded in Internet. The tales titled "The Boy Named Iri Lam" about the hero succeeding to obtain his own wages from the master owing to his own mind and ability, "The happiness," about a wise old man gaining a jar of gold owing to his own disinterestedness, "The brothers Khin Bu and Nor Bu," about two brothers one of which is avid and greedy and other is poor but very kind, and "Avid Pak," about the disaster caused by avarice *(Azerbaijani and world's tales (http://www.nagillar.az/article/)* differ from the Azerbaijani tales with method of narration and appropriate of using the traditional formulas. However, as these tales are based on international subjects, finding the similar texts in Azerbaijan is possible. In particular,

discovering a jar full of gold for wise people and full of snakes for avid ones, or, the subject of two brothers, one of which is avid and greedy and other is poor but very kind, are widely expanded in Azerbaijan.

"Jumong" and "Oguz Kagan" eposes

As we mentioned above, investigations connected to Korean folklore have not been implemented in Azerbaijan. However, among the fraternal Turkic nations, the Uzbek "Alpamysh" and "Goroglu" eposes were compared with the Korean "Jumong." Thus, in Seoul of the Republic ofKorea the Director of the Institute of Eurasian and Turkic Studies of Donduk Women's University, doctor of philological sciences, professor Eunkyung Oh has studied the Korean "Jumong" epos and Uzbek "Alpamysh" epos to the comparative-typological analysis ("Сравнительно-типологический анализ дастанов "Алпа мыш" и "Жумонг") *(Ingong (2015), Tashkent).* Sariyev Sanatjan, in his investigation titled "The ethnopsychological issues in the eposes of the world's nations" (basing upon the manuscripts of the "Goroğlu" epos and Korean "Jumong" epos)" comparatively analyzed the "Goroglu" and "Jumong" eposes *(Sariyev (2016), Moscow).*

In his comparisons Sariyev writes: "Many ethnopsychological similarities storing the artistic thoughts of the world's nations may be formed in eposes. This event may be seen in the valuable monuments of Uzbek and Korean nations titled "Goroğlu" and "Jumong" *(Sariyev (2016), Moscow).*

Jumong overcomes a lot of obstacles owing to his own heroism and establishes a state. In other words, this epos is a valuable work expressing the history of formation of the Korean nation and, in this meaning, it can be compared with the Turkic "Oguz Kagan" epos, one of the most ancient monuments expressing the history of formation of oguzes deemed as ancestors of the Azerbaijani turks. Thus, the both eposes are epic artistic samples immortalizing the history of heroism of the nation of belonging. Unfortiunately, the both monuments have survived incompletely.

Establishment of Uzbek "Alpamysh" and "Goroğlu" eposes are based on "Oguzname"s is an indisputable fact. Thus, a comparison of "Jumong" with the initial sources would provide larger results. However, certainly, it needs specialists perfectly knowledgable of the both languages and traditions. We are far from such pretension and may breifly analyze the national culture of the Korean and Azerbaijani Turks based only on the acquired sources in Russian and Turkish languages. Considering the small level of the works implemented in Korea and Azerbaijan in connection with the Turks' superstitions, proverbs, customs and traditions, mythological thoughts and creation of eposes, our target is involving the future researchers' attention to this issue.

The content of the "Jumong" epos is provided in the book titled "The Classic Korean Literature" by professor Eunkyung Oh: "Jumong's father is Hemos, the God of Sky and, his mother is Yuha. Yuha's father is Habek, the God of Water. Yuha falls in love with Hemos and they marry. The pass a night together and then Hemos leaves Yuha and returns the sky. Habek drives Yuha out of the home because she has lost trust. Gimva, the king of the Buyo kingdom takes homeless Yuha under own care. Within this period Yuha becomes pregnant from the Sun and bears an egg. Being aware of this, Gimva throws Yuha's egg into horse stable thinking thatthe egg won't survive. However, the horses do not trample the egg but store and defend it. Then, he throws the egg to the mountain. The animals on the mountain protected the egg. Seeing such amazing behavior, Gimva brings the egg back and a child hatches from it. This child owns extraordinary talents and perfect shooting skills, and is named Jumong.

The king Gimva's seven sons jealous of Jumong's talents plan to kill him. Jumong's mother hearing about it advises him to ride the best horse and run away. However, the Gimva's soldiers follow Jumong, and arriving to the bank of a large river, Jumong addresses the sky and says that he is a grandson of the God of Sky, asks for help. The water tortoises and fish join and establishing a bridge help Jumong passing the river" *(Eunkyung (2017), Ankara:15)*.

Jumong establishes the Gogyur state and the further generations are considered as gutsal. His mother had become pregnant from a sunray and, it is one of the reasons for basing the people in the Gogyur state upon the sun *(Eunkyung (2017), Ankara:16)*.

There is a tradition of connecting the roots of Turkic khagans to the God of Sky and, this tradition coincides with the archaic thoughts of the Korean people. It is interesting that

Gim Yelgyu implements comprehensive analysis of the "Jumong" epos notes that the artistic structure of the "Jumong" epos is formed of the elements like "hatching from egg" – "being abandoned" – "being deprived of the Motherland" – "fulfilling the task". This consequence fully coincides with the Syberian mythological legends expressing the initiation of the spirits "chosen" by the future shaman. He seeks for the semantic basis of this consequence in the Korean and Japanese historical folklore traditions. The investigation speaks about the shamanic mythology and the similarities among the archaic layers of the heroic eposes of the ancient nations living in large area of Syberia and Central Asia" *(Ingong (2015), Tashkent: 44-45).*

A similar artistic structure may be seen also in the epos "Oguz Kagan". According to this epos, once the Moon king's eyes shine and his son is born,he is named Oguz. Oguz kills dangerous unicorn Kiat. Once, Oguz Kagan was praying to the God and suddenly a light falls down. He saw a girl inside this light and marries her. They have three sons named Gun khan (Sun), Ay khan (Moon) and Ulduz khan (Star). The second time, Oguz saw a girl in the hollow of the tree in the middle of the lake. He marries her and has three sons named Goy khan (Sky), Dagh khan (Mountain) and Daniz khan (Sea).

The epos speaks about Oguz's trips and victories under the guardianship of the grey wolf sent by the God for helping him. Becoming old, Oguz passes the established land under his sons' management. The Azerbaijani turks also belomng to the Oguz Kagan's generation.

As we see, Korean Jumong ansd Turkic Oguz Kagan are the God's sons and ancestor. The submitted content clarifies that Jumong is the Sun's son born from the sunray. "Oguz's birth by Ay Kagan (Moon) coincides with the ancient motive of magic birth and, Oguz's being born by the virgin Moon allows considering him as the God's son *(Bayat (1993), Baku: 141).* The birth of the both heroes is connected with Sky i.e. the God.

In order to rescue Jumong, the fish and tortoises join and establish a bridge for helping him to pass a large river. Upon the God's will, the grey wolf becomes Oguz's guide at his battles. Thus, both Korea and the Azerbaijani Turks connect their own originto God.

The Korean "Jumong" and Turkic "Oguz Kagan" are very valuable monuments expressing the mythological thoughts and they need comprehensive analysis.

It is noticeable that Eunkyung Oh has interesting assumptions regarding epic performers named "bakhshi". Eunkyung Oh draws a parallel between the word "bakhshi" and its Korean equivalent – "baksa". Comparing the folklore of the nations living in Syberia and

Central Asia she writes: "According to the shamanic tradition in the ancient view of world of the Turkic and Korean nations, shamans are considered as "selected" persons able to contact with the world of human beings and spirits. It was the main source of the genesis of the "bakhshi" as a epic folklore narrator. The historical "bakhshies" had syncretic nature and were performers of the epic folclore texts, shamans contacting the spirits and implementing magic rituals as well as the fighters protecting the dinasty's traditions and transferring them from generations to generations" *(Ingong (2015), Tashkent: 12)*

Considering the majority of Turks in the aforesaid territories, it is possible to note existence of the contacts from ancient periods and numerous similarities in the folklore texts of the Syberian turks and Koreans protecting the shamanic view of world.

Conclusion

The similarity of the mythological views, language and folklore of the Korean and Turkic nations is briefly commented above. However, the Azerbaijani Turks are also similar to Korean people from the point of view of destiny. Presently, there are about 250 countries in the world, however, very few of these states are divided. Namely from this point of view, Azerbaijan and Korea may be considered as brothers of fate. It is known that the historical experiences of any community seriously impact its creations. This means that all historical events happening in each nation's life leave certain traces in its tradition and created samples. These similar fates cause appropriateness in the culture of Azerbaijani and Korean nations. Thus, the issue of comparison of the national cultures of these countries becomes actual.

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Slow Industry: Traditional Glass Art and Mastery[1]

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---------- **Abstract** ----------

The aim of this study is to reveal the importance of the handmade glass craftsmanship tradition with regards to the sustainability of glass art and life. The handmade glass tradition has two dimensions: one is the artistic side, and the other is the craft side. In both cases the tradition of craftsmanship and mastery are of equal fundamental importance. Based on intangible cultural heritage inventory studies conducted in Turkey, the handmade glass tradition has been identified as an element to be safeguarded. Since safeguarding of intangible cultural heritage element ensures the viability of that element, the issue of "transference" of tradition becomes important. Like in many parts of the world, handmade glass tradition in Turkey has maintained its viability by way of master-apprenticeship. Unfortunately, nowadays the handmade glass tradition in Turkey is under the threat of extinction as the traditional method of transferring skill based on master-apprentice relationship could not be maintained as before. However the tradition of craftsmanship or mastery are not limited to sustaining the tradition of handmade glass solely as an object of cultural heritage; instead, they are also aimed at protecting nature, as they represent a form of production on a human scale from an ecologist point of view, reducing the pressure on natural resources through the use of recyclable materials. In addition to this, due to the speed of handmade glass production beingquite slow

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and restricted by human capacity, we can label it a "slow industry" inspired by slow movement. In this study, the sustainability of craftsmanship tradition and mastery will be discussed within the framework of ecologist ideology and slow movement principles.

Key words: Handmade glass tradition, Mastery, Sustainability, Cultural Heritage, Slow Movement.

INTRODUCTION

I will address the subject regarding to two main issues. But, first I will briefly the concepts of craft and art. This issue is of great importance, especially when it comes to "glass art," because glass art is an area where art and craft are deeply intertwined. There is a tendency in the world to parse arts and crafts based on their functions and the materials they use, but I wish to take the approach of Henry Glassie in this regard (Glassie, 2002). "The distinctive quality of art is not based on material or function, but on the artist's contribution to the work," said Glassie after his field work in Turkey. This is linked to the devotion of the craftsman to his work, and therefore to craftsmanship.

The legendary master of the Paşabahçe Factories, Yusuf Görmüş said, "Glass Art is a warm art" (Transferred by (Küçükerman, 1985, s. 14). According to Önder Küçükerman's brief description; "glass can be described as matter which becomes fluid on heating, but hardens and becomes brittle as it cools." (Küçükerman, 1985, s. 14). Time is therefore a very important determinant of glass art. The glass, which melts at the temperature of 1300 °C, must be taken with special tools and shaped within the required time. This is where craftsmanship steps in because in the meantime, if there is a mishap that is impossible to fix , the old glass is discarded, and the work is started again by taking the glass-metal.

According to Richard Sennett's definition, craftsmanship means "highly advanced skills." (Sennett, 2009, s. 33). As is widely known, ten thousand hours[3] of training are needed to develop this ability. This means constant repetition is vital. This is only possible by

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3) This means three hours of work for ten years.

dedication, so it starts from childhood. Thus, most of craftsmen have been in connection with glass since they were very young because they were going to factory along with their fathers.

Craftsmanship is also cumulative knowledge of people who have lived and experienced for thousands of years. So, we can call it folk knowledge which is "participatory and experimental" (Kindall, 1997, s. 73). Practical folk knowledge is impossible to obtain without experience. As a retired master says "the master will never tell you what to do".

Thanks to easy availability of raw materials, Anatolia's geography is most suitable for the production of glass, while its roots in Anatolia date back to the late Bronze Age (1500 - 1200 BC) (Özgümüş, 2000, s. 95, 97). The glass industry developed with the establishment of the Republic of Turkey. The Republic's first glass factory was opened in Beykoz/Paşabahçe in 1935 and officially registered as "Turkish Sise ve Cam Fabrikaları Anonim Sosyetesi"[4] The factories of this organization have an important role in bringing this art to the present days. Numerous glass masters have been brought up at these factories, and the tradition has been passed from master to apprentice through these factories.

This role of the glass factories in the formation and transmission of tradition shows us that tradition is not unique to villages only, but also to the factories that are associated with cities and towns. This subject has found its place in literature under the name of "urban folklore." However, in Turkey, there is no study under the heading of "urban folklore" about glass nor any other study aimed at identifying the skill and mastery in glass.

Today, traditional glass art continues to exist both within the industry and through "studio glazing."[5] The Glass Furnace Foundation is the first organization in Turkey to operate a glass studio and private training program open to the public.

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4) For further information see: http://www.sisecam.com.tr/tr/hakkimizda/tarihce (Accessed on: 20.10.2019).

5) Studio glazing; "Production of non-functional and sculptural works in single furnaces" (Özgümüş, 2000, s. 15).

Glass and Sustainability

Glass, in spite of all of its naturalness, is not a natural material, but a human creation. In other words, it is a component of cultural heritage with thousands of years of history behind it. When we look at glass, together with its historical origins and environmental impacts, we see that it is also an example of good relations which human beings have built with their natural environment because glass manufacturing has been going on for thousands of years and has not brought any pressure on 'natural resources.'

In fact, as you may know better than I do, glass is recyclable and refillable. This enables saving in both resource use and energy in production.

Apart from these listed properties, I would like to draw attention to the sustainability of the production of handmade glass. I call it a "slow industry" inspired by slow movement. Although it may not seem possible at first glance to juxtapose the concepts "slow" and "industrialism,"[6] the very essence of production of handmade glass makes this possible. The speed of handmade glass production is quite slow, as it is essentially restricted by human capacity, even if it is manufactured in factories.

Slowness, on the other hand, is not just a matter of movement and rhythm. The starting point of the slow movement is the opposition to globalization. In this way, the movement is fed from the same source as the philosophy of the ecologism.[7] If we describe globalization as "the economic and political reorganization of the world based on Western Europe" (Özbudun, 2003, s. 538) we can conclude that slow movement was born as a reaction to this global economic system and its destruction. Therefore, appreciation of locality and respect for nature are at the heart of the movement.

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6) From an ecologist's point of view, industrialism's idea of "unlimited growth" based on more production and more consumption is destroying the nature.

7) The core value of ecologism is ecocentrism. Other factors that make up ecologism are the critique of industrialism, the opposition against growth and development, appropriate technology, ecological society, environmentalist subject. (Çoban, 2002).

Likewise, "slow production" is also not related to money issues. There is a dream of production and consumption pleasure coming with a "good job" and peaceful community of such people. Accordingly, many local cultures in the world have lived in peace in harmony with nature and without exploiting nature and people. Craftsmanship is important in these small and self-sufficient communities as an ability to "meet their own needs."

Extinction of Local Culture as The Ability to Do Things

Before globalization, most cultures gave their members the opportunity to meet their needs in their own way. The "use value" was at the core of this life, but industrial society and its philosophy of progress destroyed it with their output, which reduced the value of what people were doing on their own (Illich, 2002, s. 27). As a result, craftsmanship has also been diminished and threatened with extinction.

Craftsmen "have committed themselves on making a good job for their own sake" (Sennett, 2009, s. 32). Nowadays, when it is not feasible to do a good job quickly and well, priority has been given to speed and that has been causing erosion on the craftsman's lifestyle carried along with making good job. Speed has become a "social obsession" with the Industrial Revolution. Modern lifestyle, which extended all around the world with the capitalist relations, has brought speed along with it because in this economic system, everything from production to consumption has to be very fast. However, in order to overcome the ecological crisis on Earth, the speed of consumption and production needs to be reduced.

Traditional glass art is not just a hobby that can be maintained by personal curiosity, it is also an expensive undertaking. As a result, the art in Turkey has been transferred to the present day thanks to glass factories. Knowledge of craftsmanship is traditionally transmitted in master-apprentice relationships. In the same way the factories have trained their apprentices within their own structure, but today, with the abolition of the system, the factories are also having difficulty finding the staff they need. Sustainability of this art will be undermined if no other ways are found and the necessary support is not provided for the initiatives outside the factory.

UNESCO Perspective

UNESCO adopted The Convention for the Safeguarding of the Intangible Cultural Heritage at its General Conference in 2003. The aim of the Convention is to safeguard the heritage that is threatened with extinction in the face of the devastating effects of globalization. Turkey ratified this Convention in 2006. As an obligation of the Convention, the State Parties should draw up an inventory of their inherited heritage. Glass art is registered in Turkey's national inventory under the inventory number 01.0102 (Karabaşa, 2014)

Within the context of the Convention, special lists are drawn up in order to draw attention to and raise awareness of the importance of this heritage in the world. One of them is the Representative List of the Intangible Cultural Heritage of Humanity. Last year, under the leadership of Germany, some countries came together to consider about a joint glass dossier for this list. The Glass Furnace Foundation took part in these studies and played an important role in the beginning of the study representing the Turkey.

In the future, the element will be inscribed on the Representative List, but this will not directly contribute to the viability of the element. The Representative List is just a tool to bring the subject to the world, to build awareness. The main task here lies with the States Parties to this Convention, which have made a commitment to safeguard it by ratifying it. The Ministry of Culture and Tourism is the responsible body for the safeguarding of the heritage in Turkey and about thirteen years after ratifying the Convention. The ministry has more work to do.

However, as with many other issues, civil society, as the real owners of the heritage, has a great responsibility. Civil society can exert public pressure on those responsible by using their power to become a union.

Sennet also disagrees with the notion, suggesting that craftsmanship is coming to an end, he says: "Schools and government agencies, and even profit-making businesses, can take a concrete step to support their craft activities" (Sennett, 2009, s. 333).

Conclusion

According to the UNESCO Convention the cultural heritage, "gives people a sense of identity and continuity."

And also it makes human life possible. As an element of cultural heritage, traditional glass art is also sustainable. Its sustainable characteristics from an ecologist point of view can be listed as; being recyclable and refillable material and thus saving energy and not damaging natural resources; it also has a slowness limited to human capacity, it gives satisfaction to the producer and the consumer. As can be seen it is ideologically ecologist.

Finally, it is based on the knowledge of human beings and contributes to the survival of local cultures in this respect. For those reasons, as a part of the cultural heritage, "traditional glass art" should be safeguarded against the devastating effects of globalization.

To keep traditional glass art alive, the craftsmanship and its transmission, the traditional master-apprentice relationship, must be maintained. For this purpose, apprenticeship training in factories, founding of apprenticeship schools and university departments will be beneficial as well as encouraging scientific research to determine traditional knowledge in the field.

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The Horse-Related Terms and Animal Names in the Language of Xiongnus (Asian Huns)

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--- **Abstract** ---

We learn the words belonging to the language of Xiongnus (Asian Huns), who played an important role in the history of the world, through the works written by the Chinese who developed political, military and economic relations with this community. Some of the words recorded by the Chinese about their language contain the horse-related terms and certain animal names. The horse was the best option of mobility for nomadic communities such as the Huns and the Scythians. Much importance was given to horse in nomadic cultures. So, the fact that the horse-related terms are mentioned in the Chinese historical sources is not accidental. The earlier horse-related terms used by the Turks are present in the language of the Xiongnus but we find the oldest traces of the same terms used in Turkic in the language of the Scythians.

This study discusses the explanations of the words mentioned in the written sources related to the horse-related terms and animal names belonging to the language of the Xiongnus and will touch upon the connection between Turkic and Scythian.

Key words: Hunnic, Turkic, Scythian, Ket Language, Mongolian, Horse, Animal Names

1.Introduction

We learn the words belonging to the language of Xiongnus (Asian Huns), who played an important role in the history of the world, through the works written by the Chinese who developed political, military and economic relations with this community. Some of the words recorded by the Chinese about their language contain the horse-related terms and certain animal names.

The Chinese annal called Weishu relates that the language of the Huns is the same with the language of the Ting-ling / Tiehle community, which is considered a federation of Turkic-speaking tribes, and that the difference is merely a dialect difference.[1] It is a well-known fact that today's Uighurs including other Turkic communities are direct grandsons of Ting-lings.[2] Naturally, the written sources point to the fact that their language is related to Turkic. However, those, who approach the information provided by the Chinese about the language of the Xiongnus suspiciously, have tended to develop different theories in order to clarify their language. The best figure pertaining to this topic is the Canadian scholar Pulleyblank who accepts the fact that Ting-lings were a Turkic speaking tribe[3] but maintains that the grandsons of Xiongnus are today's Ket people living in Yenisey region, not the Turks.

Pulleyblank published a detailed paper in the last century to prove this argument and challenge the dominant view that the mentioned community is of Turkic origin.

1) Гумилёв, Л. Н., (2014), Хунну и Хунны в , Айрис пресс, Москва, сс.52-53

2) Samolin, William, (1957), "Hsiung-nu, Hun, Turk", Central Asiatic Journal, Vol.3, No.2, p.149; Çandarlıoğlu, Gülçin, (2013), Uygur Devletleri Tarihi ve Kültürü (Çin Kaynakları ve Uygur Kitabelerine Göre), Türk Dünyası Araştırmaları Vakfı, İstanbul, p.48; Almas, Turgun, (2010), Uygurlar, Selenge yay., İstanbul, p.49-50

3) Pulleyblank, E., (1983), "The Chinese and Their Neighbours in Prehistoric and Early Historic Times", The Origins of Chinese Civilization, (edit. by David N. Keightley), University of California Press, Berkeley and Los Angeles, p.455; Pulleyblank, E., (1990), "The High Carts: A Turkish Speaking People Before the Turks", Asia Major, 3, p.21-26, Pulleyblank, E., (1990), "The Peoples of the Steppe Frontier in Early Chinese Sources", Migracijske Teme, 15/1-2, p.40; Pulleyblank, E., (2002), Central Asia and Non-Chinese Peoples of Ancient China, Aldershot, UK, and Burlington, VT: Ashgate, VII:22-26

As someone who has been dealing with the language of the Huns for a long time, I cannot go without saying that the Yenisey argument has many dilemmas and is the weakest argument put forward about the language of the Huns. Anyway, the supporters of this argument did not mention the words that they could not explain while highlighting the Hunnic words they think that they could explain.

I will give my answer to this argument in a series of detailed studies on the language of the Huns. This article is limited in terms of subject matter and is only about disclosure of the horse-related terms and animal names belonging to Huns' language.

Firstly, in the article, I will explain the horse-related namings in the language of the Huns, the prominent representation of the mounted nomadic culture in the history of the world, together with the Scythians, whom the scientific world regarded as a community with the Iranian language.

We find the oldest traces of Turkic in Scythian, not in the language of the Xiongnus, which is the subject of this article. But according to the prevailing scientific judgment, the Scythians are considered to be a tribe of Iranian origin. So much so that it is an unquestionable reality in the west that the Scythians are of Iranian origin, and different views on the Scythian language are rejected in advance. However, although they are claimed to have spoken an Iranian dialect, the view that Scythians speak an Iranian language has still not been proven. In fact, the Iranic thesis is based on the explanation of the Scythian onomastic data on the base of Iranian vocabulary not on the explanation of the words they left behind. The most striking feature of the onomastic data is that those can be explained in every desired language in accordance with the linguistic rule that every word can be explained in every language without looking for a semantic relation and in disregard of sound passing.

The only materials available in the Scythian language are the words mentioned in the works of Herodotus, Hippocrates, Plinius, Strabo and other Greek writers. But the real problem begins here. In spite of all the attempts, the words mentioned in the works of these authors could not be explained properly and satisfactorily on the basis of Iranian languages.

Except for Abaev's explanation of Scythian words, despite forcing it, there is not a single piece of data through which we can relate Scythian to Iranian languages.

Again we find the oldest traces of Turkic animal names in Scythian not in the language of the Huns. Moreover, in the language of this community (Scythians), which word is used for the horse is revealed by analyzing one of their words, and the result is completely against the view that the Scythians speak an Iranian dialect.

The father of medicine, Hippocrates recorded a word called Hippak/Hippake meaning "mare cheese"[4] in the language of the Scythians. But, thanks to other Greek writers, we know that the word cited is not only consumed as a solid food like cheese, but also as a liquid.[5] In other words, *Hippak/Hippake* is a Saka animal product both eaten and drunk.

Elderly Plinius also provides interesting data on this product. He speaks of two words in the Scythian language: **Hippake** and **Skuthike**. However, the author mistakenly takes both words as plants and states that the Scythians endure thirst and hunger through these plants during their journeys up to twelve days.[6]

Of course, these words were not plants, but Scythian food and drink. In the literature, I have not come across a word matching of the word Skuthike / Skuthik. However, I should also note that this Scythian word, which is an animal product, matches well with *İkdük* "a wrapped food for travels made of milk and yoghurt like cheese and eaten"[7], which is found in the dictionary prepared by Kashgarli Mahmud in the 11th Century [İkdük>Sikdük >Skuthik/Skuthike] and again, with Turkic word *Sugut* "dry cottage cheese, made of yoghurt without fat"[8] [Sugut>Sugutık >Skuthik/Skuthike]. Let's come to the word Hippake.

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4) Гаркавец, А. Н., (2005), Великая Степь в Античных и Византийских сточниках, Баур, Алматы, c.84; Hippocrates, (2009), On Airs, Waters And Places, Kessinger Publishing, VI, p.94

5) Braund, D., (1999), "Greeks, Scythians and Hippake, or "Reading Mare's-Cheese"" Ancient Greek West&East, Brill, Leiden-Boston-Köln, p.526-527

6) Pliny, (1966), Natural History, Harvard University Press, Cambridge-Massachusetts, V.XII, p.197

7) Kaşgarlı Mahmut, (1999), Divanü Lügati't-Türk, TDK yay., Ankara, Volume I, 105-8

8) Karaağaç, Günay, (1987), "Türkçe'nin Süt Ürünleriyle İlgili Sözleri Üzerine", Türk Dünyası Dil ve Edebiyat Dergisi, C.IV, p.175

This word was explained only on the basis of Turkic. The first syllable of the word, Hipp, passed into the ancient Greek language. and the Greek word Hipp, which means "mare", is borrowed from Scythian. The word Hipp has been preserved with *Sıp* "a two years old horse", *Süppe* "horse foal" (<Hipp), due to the change h> s, which is common in Turkic, *küpe* "mare between the ages of one and three" and similar forms in Turkic dialects.[9] The word Hipp is etymologically tied to the root of hypothetical ***h,euḱu.***[10] Unfortunately, such a hypothetical root cannot be accepted from the phonetic point of view.

The second syllable of the word, Ak, is nothing other than *Ak,* the naming given to all products (including cheese) made up from milk in Turkic. Secondly, the reason why Turks call Ak on all milk products is because the color of both milk and milk products is white. And Ak means "white" in Turkic. However, Ak does not mean "white" in any Indo-European language. The name given by the Ossetes, who are regarded to be the only grandsons of the Scythians in the scholarly milieu, for white is **ypc.** It has nothing to do with the Scythian *ak.* The word Ak is one of the best pieces of linguistic evidence which contradicts the view that the Scythians spoke an Iranian dialect in the past. There may be objections in advance that the word Ak in the Scythian language cannot be translated into "white" or that it cannot be explained as having a Turkic basis. However, there is another data on the language of the Scythians, which is also associated with a colour name and is of Turkic origin.

Historian Plinius (M.S.23-79) noted that the Scythians called the Caucasus mountain **Kraukas,** which in the Scythian language meant *"white mountain because of snow"*.[11] The last syllable of the word Krau is spelled as -av in the spoken language, although it is written in the form -au in written language. The origin of the word krau is **krav.** The word **krav**

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9) Şengül, Fatih, (2008), "Hippos ile Hippake," Karadeniz Araştırmaları Dergisi, V.19, pp.41-50; Şengül, Fatih, (2013), Sabir, Sekel, Avar ve Bulgar Etnik Meselelerinin Çözümü, Hikmetevi yay., İstanbul, p.244-245

10) Beekes, Robert, (2010), Etymological Dictionary of Greek, Brill, Leiden-Boston, p.597-598; Frisk, Hjalmar, (1960), Griechisches Etymologisches Wörterbuch, Carl Winter, Heidelberg, p.734

11) Plinius, (1961), Natural History, Harvard University Press, Londra, V.II, Book III-VII, p.375; Taylor, Isaac, (2005), Words and Places or Etymological Illustrations of History, Ethnology and Geography, Kessinger Pusblishing, p.324

in Scythian language is the very same with the word *kırav*, which is also written and pronounced in the forms *karağı, kraa, kırıa,* etc. in Turkic dialects and means "hoarfrost, snow, avalanche, etc.". The Yakutian equivalence of the word, kırıa, also means "snow".[12]

The word Kırav also includes the meaning of "white" in Turkic dialects, for example in Karachay-Malkar, Bashkir, Kazakh and other dialects.[13] The Kas syllable at the end of the Scythian word is nothing more than the words kaş "mountain, hill"[14] , *kez* "hill"[15] , *gez* "ridge of mountain ranges"[16] , *kas* "rocky mountain"[17] and etc. in Turkic. The mentioned Scythian word is also related to *kar-au-kas*, which means "mountain covered with snow" in Karachay-Malkar.[18]

Colour names are regarded to be one of the most basic elements of a language. As you can see, there are two words in the Scythian language that bear the name "white". One of them is *ak* and the other one is *kırav*, and they are both Turkic. If the Scythians were really an Iranian speaking tribe the colour names in their language would be of Iranic origin not of Turkic one.

Now I will present another example to those who will reject the connection of the Scythian word Hippak mentioned above with Turkic in advance.

Strabo refers to an animal which is white in colour and with four legs, bigger than ram and smaller than deer but runs faster than both of them, drinks water by its nostrils and stores it and uses it in lands without water, and lives in Scythia with the name *Kolo(s)*.[19]

12) Pekarskiy, E.K., (1945), Yakut Dili Sözlüğü, Ebüzziya Matbaası, İstanbul, p.504

13) Tavkul, Ufuk, (2000), Karaçay-Malkar Türkçesi Sözlüğü, TDK yay., Ankara, p.260; Özşahin, Murat, (2017), Başkurt Türkçesi Sözlüğü, TDK yay., Ankara, p.352; Koç, Kenan &Bayniyazov, Ayabek & Başkapan, Vehpi, (2003), Kazak Türkçesi Türkiye Türkçesi Sözlüğü, Akçağ yayınları, Ankara, p.348-349

14) DS, (1974), Derleme Sözlüğü, TDK yay., Ankara, C.VII, p.2677

15) DS VII:2779

16) DS VII:2018

17) Zekiyev, Mirfatih, (2006), Türklerin ve Tatarların Kökeni, Selenge yay., İstanbul, p.179

18) Mizi-Ulu, İsmail, (1993), Merkezi Gafgaz'ın Etnik Tarihinin Köklerine Doğru, TDAV yay., İstanbul, p.32

19) Strabo, (1995), Geography, Harvard University Press, VII.4.8., p.249; Lewis, Sian, & Llewellyn-Jones, Lloyd, (2018)The Culture of Animals in Antiquity: A Sourcebook with Commentaries, Routledge, New

The Greek author Hesychus identifies it as a billy goat without horns.[20] This animal was horned and determined to be *Saiga Antelope or Saiga Tatarica*, in the literature.[21]

The designation kola "sheep and goat with short ears"[22] and *kolo* "even though it should be horned, an animal without horns or with short and broken horns"[23] in Turkish corresponds perfectly with the animal name Greek authors have given semantically and phoneticaly. In the Azerbaijani word *kola*, all meanings of the Scythian word are preserved, "1. without horn, 2. with short horns and 3. goat without horns".[24] Another Scythian animal name is of Turkic origin.

To date, no written source has been unearthed to say that the Scythians were of Iranian origin or that they spoke Iranian language or what their language was. Although there is no written document about what kind of language the Scythians speak so far, I can now say with peace of mind that I have found written documents on both the ethnic identity and the language of this people.

Those important historical documents and connections, that are to be published in the future for the first time, will contradict all existing theories regarding them and the discussion on the language and origins of Scythians will be concluded in the scientific world.

The horse-related terms between Turkic and Western languages are not limited to only the word Hipp(os). Another naming used for horse is κἄβάλλης. Its equivalent in Latin is **caballus.** Beekes, who also touches upon the connection between Greek κἄβάλλης and Slavic

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York, p.307

20) Kittchell Jr.& Kenneth F.,(2014), Animals in the Ancient World From A to Z, London-New York, p.101-102; Liddell, Henry George & Scott, Robert, (1901), A Greek-English Lexicon, American Book Company, New York & Chicago&Cincinnati, p.826

21) Kittchell 2014:101

22) DS, (1972), Derleme Sözlüğü, TDK yay., Ankara, C.VIII, p.2907

23) Ibid, p.2996

24) Akdoğan, Yaşar (1999) Azerbaycan Türkçe'sinden Türkiye Türkçe'sine Büyük Sözlük, Beşir yay., İstanbul, p.537; Şirəliyev, M.Ş.& İslamov, M.İ, (1999), Azerbaycan Dialektoloji Lüğəti, TDK, Ankara, p.284

kobyla "horse", interprets it as an Asian loanword and links it with Turkic *käväl* "an epithet of horse" and Mongolian *kaval* " a second class horse of mixed blood".[25] De Vaan does not tend to connect *caballus* to an Asian origin but he is of the view that it is a loanword and its ultimate origin is not known.[26] There is the change from b to v, which is commonly seen in Turkic, between käväl, kobyla and καβάλλης and proto-Turkic form of the word is constructed as Kebel.[27] I have no doubt that this word is of Scythian origin.

The Chamicuro *kawali,* Garifuna *xuval*, Chichewa *kavalo*, Catalan *cavall*, Novial *kavale*, *kavala*, Occitan *caval*, Portuguese *cavalo*, French *cheval*, Romansch *chaval*, Quechua *kawallu*, Ilocano *kabalio*, Ido *kavalo*, Italian *cavallo*, Venetian *cavalo*, Ladin *ciaval*, Spanish *caballo* and Vilamovian *köwuł* are Scythian loanwords.

Another term, seemingly of Scythian origin, is Πήγασος, or "Pegasus", which means a winged horse in Greek mythology. Πήγασος was derived from πηγή *pege* "spring, well".[28]

Horse-related descriptions in Turkic which resemble the Greek pege< *pegasus* are the following: Karakhanide *be,* Middle Turkic *beje*, Codex Cumanicus *bej*, Uzbek *bijä*, Uyghur *bijä*, Karaim *bije*, Tatar *bije*, Bashkir *bejä*, Kirghiz *bē,* Sari-Yughur *pie*, *pi*, Khakas *pī*, Oyrot(Mountain Altai) *bē*, Tuva *be*, Yakut *biä*, and Altai *bee*.[29] Puğba "horse foal"[30] in the Khakas dialect must also be added to the list above. The Proto-Turkic form of the word

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25) Beekes 2010:611; Frisk 1960:749

26) De Vaan, Michiel, (2008), Etymological Dictionary of Latin and the Other Italic Languages, Brill, Leiden, p.77

27) Starostin, Sergei.A. & Dybo, Anna V.&Mudrak, Oleg A., (2003), An Etymological Dictionary of Altaic Languages (Handbook of Oriental Studies. Section 8 Uralic & Central Asia Studies (Book 8), Brill, V.I, p.336

28) Kerényi, Karl, (1959), The Heroes of the Greek, Thames and Hudson, London, p.80

29) Dawletschin, Tamurbek & Dawletschin, Irma & Tezcan, Semih, (1989), Tatarisch-Deutsches Wörterbuch, Otto Harrassowitz, Wiesbaden, Turkologie und Türkeikunde, Bd.2, p.38; Starostin&Dybo&Mudrak 2003:336; Naskali, Emine Gürsoy&Duranlı, Muvaffak, (1999), Altayca-Türkçe Sözlük, TDK yay., Ankara, p.38; Clauson, Sir Gerard, (1965), "Turkish and Mongolian Horses and Use of Horses, An Etymological Study", Central Asiatic Journal, V.10, No:3-4, p.162; Ünlü, Suat, (2012), Harezm-Altınordu Türkçesi Sözlüğü, Eğitim Yayınevi, Konya, p.95; Monguş, D.A, (2005), Tuvaca-Türkçe Sözlük, Kızıl, p.35; Toparlı, Recep &Vural, Hanifi&Karaatlı, Recep, (2007), Kıpçak Türkçesi Sözlüğü, TDK yay., Ankara, p.29; Hauenschild, Ingeborg, (2008), Lexion Jakutischer Tierbezeichnungen, Turcologia Band 68, Harrossowitz Verlag, Wiesbaden, p.20; Naskali, Emine Gürsoy & Butanayev,Viktor &İsina, Almagül & Şahin, Erdal & Şahin, Liaisan & Koç, Aylin, (2007), Hakasça-Türkçe Sözlük, TDK yay., Ankara, p.376; Üşenmez, Emek, (2010), Karahanlı Türkçesinin Sözlüğü, Doğu Kitabevi, İstanbul, p.50; Öner, Mustafa, (2009), Kazan-Tatar Türkçesi Sözlüğü, TDK, Ankara, p.43

30) Naskali & Butanayev & İsina & Şahin & Şahin & Koç 2007:397

is reconstructed as *beje*.[31]

A similar relation between "spring, well" and horse exist in Turkic in the same way.

Trubachev connects Puga/buja[<Buces] river bend and river[32] next to the Maeotis Sea (Azov Sea), which occurs in Pomponius Mela's work, to both Indo-European and also Turkic origin. Bük/pük/buk/ are presented as Turkic cognates of Puce(s) in his work.[33]

The Altai *buuk* "pond, little lake"[34]- Teleüt *puuk* "little lake, dam"[35]- Tuva *buga* "channel, runnel"[36]- Kazakh *bögev* "water reservoir, reservoir"[37]- Kypchak *büge* "to impound (water)"[38]- *büget* "pit opened to fill water"[39], *buygat* "little river on the slope of mountain"[40]- German *bach*, Swedish *bäck*, Danish *bæk*, Dutch *beek* and Norwegian *bekk* correspond to the word πηγή. The exact equivalent and origin of Bug river seem to be **buuk** in the Altai dialect and of the Scythian origin.

Portuguese *baia*, Norwegian *bukt*, Dutch *baai*, Latin *baia*, English *bay*, Old English *wic* [<bic<big], Faroese *vik* [<bik], Norman *baie*, Icelandic *vik,* Irish *bá*, Italian *baia*, Welsh *bae*, and Spanish *bahia* for "bay" in western languages must be evaluated within this context. Πήγασος and πηγή seem to be of the Scythian origin.

Another horse-related linguistic borrowing of Turkic origin in Western languages may be the word *horse* of which etymology can not be properly done in English.[41] The phonetic

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31) Starostin & Dybo & Mudrak 2003:336

32) Romer, F.E., (1998), Mela's Description of the World, University of Michigan Press, Ann Arbor, p.68

33) Трубачев О.Н., (1999), Indoarica в Северном Причерноморье, Наука, Москва, с.232

34) Naskali&Duranlı1999:46

35) Ryumina-Sırkaşeva, L.T. & Kuçigaşeva, N.A., (2000), Teleüt Ağzı Sözlüğü, TDK yay., Ankara, p.91

36) Arıkoğlu, Ekrem & Kuular, Klara, (2003), Tuva Türkçesi Sözlüğü, TDK, Ankara, p.16

37) Koç & Bayniyazov & Başkapan 2003:93

38) Toparlı &Vural&Karaatlı 2007:39

39) Ibid, p.39

40) Yudahin, K.K., (1998), Kırgız Sözlüğü, TDK, Ankara, p.151

41) Klein, Ernst, (1966), A Comprehensive Etymological Dictionary of the English Language, Amsterdam, p.744

and semantic relation between English *horse*, Latin *currus* "chariot", Icelandic *hross* "horse" and Turkic *kısrak* "mare", *kürrüş* "horse and ass foal"[42], *kürsük* "horse and ass foal"[43] and Chuvash *kisre* "mare, little mare"[44]. The English *horse* seems to be the metathesis form of Chuvash *kisre* [kisre<kirse<horse].

As can be seen now, all terms related to horses in the Huns' language, like Scythians, are easily explained in Turkic.

2. Animal Names in the Language of the Xiongnus

a. 駃騠 *Juétí* [>*kuaiti*] [45] : The word Jueti is re-established as kwet-dei <kwetdeh.[46] Pulleyblank is of the opinion that there is no appropriate word in Mongolian or Turkic to compare with this word.[47] He associated the word with the word *kut* ("horse")[48] living in Pumpokolsk, one of the Yenisei dialects. Like Pulleyblank, Vovin, another proponent of the view that the descendants of the Huns, are not the Turks, but the Ket people living in the Yenisei region, draws attention to one point in this regard: while the form of Kut is used only in this dialect of the Yenisei language with -t as a silent letter, the terms currently

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42) DS VIII:3046

43) Ibid, p.3046

44) Bayram, Bülent, ((2002), Çuvaş Türkçesi-Türkiye Türkçesi Sözlük, Tabley yay., Ankara, p.110

45) Сыма Цянь, (2002), Исторические Записки, Восточная Литература, "Памятники Письменности Востока", Москв а, Т.8, с.323; Ssu-ma Ch'ien, (2011), The Grand Scribe's Records, The Volume IX, The Memoirs of Han China, Part II, Indiana Unniversity Press, Bloomington&Indianapolis, p.238; Schuessler, Axel, (2014), "Phonological Notes on Hàn Period Transcriptions of Foreign Names and Words", Studies in Chinese and Sino-Tibetan Linguistics: Dialect, Phonology, Transcription and Text, p.273; Onat, Ayşe- Orsoy, Sema – Ercilasun, Konuralp, (2004), Han Hanedanlığı Tarihi (Hsiung-nu (Hun) Monografisi), Türk Tarih Kurumu yay., Ankara, p.1; Knetchtges, David R.& Xiao, Tong, (1987), Wen Xuan or Selections of Refined Literature Volume II: Rhapsodies on Sacrifies, Hunting, Travel, Sightseeing, Places and Halls, Rivers and Sea, Princeton University Press, Princeton, p.62,88; Дыбо, А.В. (2007), Лингвистические Контакты Ранних Тюрков. Лексический фонд. Пратюркский Период, Восточная литература, Москва cc.87-88; Otkan, Pulat, (2017), Tarihçinin Kayıtlarına (Shi Ji) Göre Hunlar, Türkiye İş Bankası Kültür yayınları, İstanbul, p.58

46) Pulleyblank,E, (1962), "The Consonantal System of Old Chinese:Part II", Asia Major, 16, p.246; Пул либлэнк Э. Дж. (1986), "Язык сюнну", Зарубежная тюркология. Вып. 1. М., с.38

47) Pulleyblank 1962:246; Пуллиблэнк 1986:37-38

48) Pulleyblank 1962:246; Пуллиблэнк 1986:38

available for the horse in other dialects are *kus, hus* and *hucan*.[49] For this reason, the word *kut* can be borrowed from another language[50] The word kōn[51], which seems to be a Russian loan in Ket language, should also be added to the word list above.

Vovin is aware of the truth. As can be seen, this word can only be a Turkic borrowing. I don't think that all horse-related terms including the word *kut* in Ket language belong to the mentioned language because this community has never had a mounted culture, On the contrary, they have always maintained their lives by hunting and fishing.

The Chinese source, Shuo-wen, reports that the word **kuaiti** is "the offspring of a stallion and a mule". Pulleyblank sees this statement as impossible and thinks that the text in the same source should be read and corrected as "*a mule which is the offspring of a stallion and a she-ass, that is a "hinny".*"[52] On the other hand, in order to link Hunnic word with Ket language the author has taken the information occuring in another source, which says that *kuaiti* is a superior horse among the Northern Barbarians. There is data that the Canadian scholar does not trust: the word *kuaiti* means "*always jumping with great power*".[53] There are verbs of jumping and bouncing on the one hand, mule and stallion foal on the other.

Göt means going by "jumping and bouncing (for animals)" in Turkish[54], *köt* means "to fly, take off, jump, bounce" in Yakut[55], *kötük* means "(about horse): jumping over fences,

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49) Werner, Heinrich, (2002), Vergleichendes Wörterbuch der Jenissej-Sprachen, Harrasowitz Verlag, Wiesbaden, Band 1:A-K, p.457; Castrén, M.Alexander, (1858), Versuch Einer Jenissei-Ostjakischen und Kottischen Sprachlehre, Kaiserliche Akademie der Wissenschaften, St.Petersburg, p.164

50) Vovin, Alexander, (2000), "Did the Xiong-nu speak a Yenisseian Language?", Central Asiatic Journal, 44/1, Harrossowitz Verlag, Wiesbaden, p.91

51) Kotorova, Elizaveta & Nefedov, Andrey, Comprehensive Dictionary of Ket, LINCOM GmbH, Muenchen, Vol.I, p.240; Вернер Г.К. (2002) Словарь (Кетто-Русский, Русско-Кетский), Дрофа, Санкт-Петербург, с.164

52) Pulleyblank 1962:245; Пуллиблэнк 1986:37

53) Namio, Egami, (1951), "The Kuai-t'i, the T'aoyü, the Tan-hsi: The Strange animals of the Xsiung-nu,", Memoirs of the Research Department of Tuyo Bunko, 13, p.90

54) Çağbayır, Yaşar, (2009), Yukarı Karaçay (Kocapınar) Köyü Ağzı, Ötüken yay., İstanbul, p.377

55) Monastyrjew, Wladimir, (2006), Jakutisch Kleines Erklärendes Wörterbuch des Jakutischen, Turcologia Band 68, Harrossowitz Verlag, Wiesbaden, p.86; Hauenschild 2008:89; Pekarskiy 1945:546

bouncing"[56] , *kötüğ* means "flying, jumping, bouncing"[57] in Yakut, from this aspect, they fit perfectly with Hunnic word. Likewise, in the Turkic dialects, the words *kotak* "stallion foal"[58], *kutuk* /kuduk"wild donkey foal, foal"[59], *koduk* "donkey foal"[60], *godak* "foal, horse cub"[61], *qoduq* "foal, colt"[62] and etc. are also connected with Hunnic word. In addition to these, *hat (hıat)* ("the sound made to run the horses too much")[63] in Yakut and *kuda*("exclamation used when riding a horse and cattle herd")[64] in Chuvash can be added to this list. The word has nothing to do with the Turkic *katır* "mule"[65] form, as some are trying to see.

As it is seen, the form *kwetdeh* reconstructed by the Canadian scholar points to the fact that Hunnic word is clearly of Turkic origin and it is derived from the root -*köt* , which clearly means "bouncing, jumping", and its derivatives. Pulleyblank's explanations about this Hunnic word are invalid today.

By looking at the word kut in the language of the Yenissei community, about whom there is no historical document that they had a mounted culture in the past, and to claim that this community is today's descendants of Huns, one of the leading horseman warrior tribes, groundless and unfounded. It is similar to using the words kuda ("horse") in Indonesian, Tetum and Malay and guda in Acehnese to suggest that there is a link between Indonesians and Huns.

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56) Pekarskiy 1945:547

57) Pekarskiy 1945:548

58) Pröhle, Wilhelm, (1991), Karaçay Lehçesi Sözlüğü, TDK yay., Ankara, p.56

59) Toparlı&Vural&Karaatlı 2007:165; Battal, Aptullah, (1934), İbnü-Mühennâ Lūgati, İstanbul Devlet Matbaası, İstanbul, p.47

60) Ibid,p.152

61) DS, (1972), Derleme Sözlüğü, TDK yay., Ankara, VI:2091

62) Pekacar, Çetin, (2011), Kumuk Türkçesi Sözlüğü, TDK yay., Ankara, p.266

63) Pekarskiy 1945:348

64) Paasonen, H (1950), Çuvaş Sözlüğü, İbrahim Horoz Basımevi, İstanbul, p.79

65) Бакиров, Марсель, (2019), Прототюрки. Изначальная Прародина, Ранние Племена и Язык, История и Этнокультура, Татарское Книжное Издательство, Казань, c.188; Gabain, Annemarie Von, (1955), "Hunnisch-Türkische Beziehungen", Zeki Velidi Togan'a Armağan, TTK yay., Ankara, p.23; Katona, Louis K., (1966), "Sur la Langue des Hiougn-nous", Cultura Turcica, Ankara, Volumen III, Numerus 2, p.198

b. 騊駼 *Táotá ve* 驒騱, 單騱 *Tuóxī:* In the language of the Huns, there are two other names related to horses. One of them is *taotu*, the second is *tuoxi> (to-hi).*[66]

In the Chinese source, it is written that the word *to-hi* is "wild horse". In this sense, Mongolian words *taki/ tahi*[67] or *takhi*[68] meaning "wild horse", Uighur *taka* "wild horse"[69] and *tağı* "wild horse"[70] in Kutadgu Bilig, a Karakhanid work written by Yusūf Khāṣṣ Ḥājib of in the 11th century, perfectly match with Hunnic word. Again in Mongolian the word **daγā** meaning "a colt of 1-2 years"[71] is related to Hunnic word.

The word is in the form of *täk* in Kalmyk language, which is a Mongolian dialect.[72] Its "wild" meaning is preserved in the form of *tağı* "wild, untamed"[73] in Kazakh. It is necessary to mention the words Russian *дикий,* Ukrainian *дикий,* Polish *dziki,* Czech *divoký,* Slovak *divoký* and etc. here.

In the Tatar dialect, the word *tuv* "horse, which has not been run for years, fattened horse"[74] has a phonetic and semantic relation with Hunnic word (tuv> tug). On the other hand, there are other Turkic connections of the word.

While Vovin reconstructs taotu as * lala from the transition of l> d, he tends to see the word to-hi> dayge in relation to the Turkic aygır "stallion".[75] The form of dayge in the

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66) Pulleyblank 1962: 245; Пуллиблэнк 1986:36; Ssu-ma Ch'ien 2011:238

67) Lessing, F.D., (2003), Moğolca-Türkçe Sözlük, TDK yay., Ankara, C.I, p.189; Lessing, Ferdinand D., (1960), Mongolian-English Dictionary, University of California Press, Berkeley and Los Angeles, p.770

68) Boberg, Folke, (1954), Mongolian-English Dictionary, Forlaget Filadelfia, Kopanhagen, p.268

69) Öztunçer, Özlem, (2006), Uygur Şiveleri Sözlüğü (A'dan Z'ye Kadar Transkripsiyonlu Metin), Çanakkale 18 Mart Üni. Sos.Bil.Ens. ABD, Yüksek Lisans Tezi, p.81;

70) Arat, Reşit Rahmeti, (1999), Kutadgu Bilig, TDK yay., Ankara, C.I, p.534; Clauson, Sir Gerard, (1972), An Etymological Dictionary of Pre-Thirteenth Century Turkish, Oxford University Press, Oxford, p.466

71) Krueger, John N., (1978), Materials for an Oirat-Mongolian to English Citation Dictionary, Publications of the Mongolia Society, Bloomington, Indiana, p.534; Charles, Bawden, (1997), Mongolian English Dictionary, Columbia University Press, New York, p.113

72) Ramstedt, G.J., (1935), Kalmückisches Wörterbuch, Suomalais-Ugrilainen Seura, Helsinki, p.386-387

73) Kenesbayoğlu, I.K., (1984), Kazak Türkçesi Sözlüğü, TDAV yay., Istanbul, p.258

74) Öner 2009:297

75) Vovin, Alexander, (2002), "Did the Xiongnu Speak a Yeniseian Language? Part 2:Vocabulary".-

language of the Huns seems to be related to the tıyha ("foal")[76] , tıha ("foal")[77] in Chuvash, and toh ("newborn foal").[78] If there is a letter -r ,that is not available in Chinese, in the end of the word tuoxi we should note that the form tuoxi (r) that we will take as the actual form, will be exactly the same as the Kazakh tuğır "horse to work"[79] and the töker "horse" in Chagatai dialect. The word has also been associated with the word toxe in the Danube-Bulgarian language.[80] Uighurian *texey* "foal"[81] is also related to this.

It is necessary to add the word *tay*(foal) carrying the meaning of "horse foal" in Turkic to all these. Earlier form of *Tay*(foal) is clearly *tah*. Turkish exclamations *deh*, *deha* and *diaha*[82] used to run horses are also clearly linked to Hunnic word. The exclamation used to run horses in Kyrgyz is *tak.*[83] There is a word called *taka* "horseshoe", which is widely used in Turkic dialects. Both Uigurian *takiçi* "farrier" and *takiraŋ* "gallop"[84] and also ***taka*** "horseshoe" are related to Hunnic *tuoxi*.

Baxter and Sagart suggest a reconstruction such as ***t͡ʰer.g͡ʰe**[85] for *tuoxi/to-hi*. Unfortunately, the fact that Hunnic word has perfectly been preserved in Turkic and Mongolian invalidates such an suggestion.

駒騄 The word taotu [taotu> tata(h)] coincides well with the words ***dāhdāk*** "animals like horse and donkey in the child language"[86] and ***dadak*** "animals like horse, donkey in the

Altaica Budapestinensia MMII(Proceedings of the 45th Permanent International Altaistic Conference PIAC, Budapest, Hungary, June 23-28), p.393

76) Bayram 2002:222

77) Ibid, p.237

78) DS (1982), Derleme Sözlüğü, TDK yay., Ankara, C.XII, p.4765

79) Kenesbayoğlu 1984:553; Oraltay, Hasan &Yüce, Nuri&Pınar, Saadet, (1984), Kazak Türkçesi Sözlüğü, Türk Dünyası Araştırmaları Vakfı, İstanbul, p.277

80) Дыбо 2007:90

81) Necip, Emir Necipoviç, (2013), Yeni Uygur Türkçesi Sözlüğü, TDK yay., Ankara, p.397

82) DS IV:1404

83) Yudahin 1998:697

84) Necip 1995:385

85) Baxter, William H.& Sagart, Laurent, (2014), Old Chinese/A New Reconstruction, Oxford University Press, New York, p.66, 335

86) DS, (1969), Derleme Sözlüğü, TDK yay., Ankara, C. IV, p.1328

child language"[87] in Compilation Dictionary of Turkish. However, Hunnic tauto has been preserved in the most perfect form in Chagatai with the word *tatu* "horse, foal and stallion", Uyghur *toti* "pony, small load horse"[88].

c. 挑拔 **Tāobá:** This word, which means a kind of gazelle[89] and occurs in work called *Hànshū* 漢書 (History of the Former Han), is one and the same with the word *taba* which means "deer" in Yakut language.[90] I have no doubt that this word, which the Chinese recorded, belongs to the language of the Huns.

d. 橐駝/它 **Tuótó** "camel"[91]: This naming of the Huns which is still used[92] in Chinese today is the same with Turkish word *duda*[93] meaning "camel". If there was a letter -r, which does not exist in Chinese, in the original form of the word, the word should be related to Turkic word *titir* "female camel".[94] The mentioned Hunnic word has also been associated with the word 'Taylak', which is one of the forms used for camels in Turkic dialects.[95] Unfortunately, it does not seem possible to accept such a form.

e. 猩猩 **Xīngxīng:**[96] This word, which means chimpanzee in the language of the Huns, is based on the combination of two morphologically repeating syllables. This is probably

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87) DS IV:1318

88) Kúnos, Ignaz (1902), Sejx Sülejman Efendi's Čagataj-Osmanisches Wörterbuch, Société Ethnographique Hongroise, Budapest, p.184; Shaw, Robert Barkley, (2014), Kâşgar ve Yarkend Ağzı Sözlüğü, TDK yay., Ankara, p.267

89) Schuessler 2014:276

90) Hauenschild 2008:154; Vasiliev, Yuriy, (1995), Türkçe – Sahaca (Yakutça) Sözlük, Ankara, 1995, p.97; Dilek, İbrahim, (2014), Resimli Türk Mitoloji Sözlüğü:Altay/Yakut, Grafiker, Ankara, p.169

91) Schuessler 2014:276

92) Gao, Mingkai & Liu, Zhengtan, & Mai, Yongqian & Shi, Youwei, (1984), Xiandai Hanyu wailaici yanjiu [Dictionary of Chinese foreign loans], Shanghai Chubanshe, Shangai, p.219; İnayet, Alimcan (2008), "Hanyu Waılaıcın'a (HWC) Göre Çinceye Geçen Türkçe Kelimeler Üzerine", Turkish Studies, International Periodical for the Languages, Literature and History of Turkish or Turkic, Volume 3/1 Winter, p.279

93) DS IV: 1595

94) Orkun , Hüseyin Namık, (1994), Eski Türk Yazıtları, TDK yay., Ankara, p.113

95) Дыбо 2007:90

96) Gao & Liu & Mai &Shi 1984:374-375; İnayet 2008:280

because the first and second syllables of the word are phonetically similar to each other. The Chinese seem to think the sound closeness in both syllables is the same and repeats the word twice. If we examine the issue in line with this logic, the result we will reach is *Kiji Kiyik* word which means "monkey" in Teleut and Altai dialects.[97] The Chinese thought that the letter *k* at the beginning of the word *kiyik* was pronounced by the Huns at the end of the kiji. Indeed, the kijik form, that will occur if the kiji has taken the letter k, is almost exactly the same as the word kiyik [kiji(k)kiyik>kijikkiyik >xingxing]. The word *Kiyik* brings new animal names to the words to which it was added in the Turkic dialects and means "wild". Additionally, it has been preserved in the Orkhon inscriptions with this meaning apart from the meaning of deer. Kiji means "human" in Turkic. In other words, the reason why the Turks called chimpanzee "wild man" is the similarity of chimpanzee to human.

f. 龍城 Lung-Cheng: According to Chinese annuals, this Hunnic word meaning "Dragon City"[98] was the naming given by the Huns for the place where they offered sacrifice to their ancestors.

Lung, the first component of the mentioned Hunnic word, is preserved in the forms of Lu, Liu and Louin in Turkic mythology, and all three have the meaning of "dragon".[99] It is in the form Ulu "dragon"[100] in the Altai dialect. The words **Lu** and **Luu** mean also "dragon"[101] in Mongolian and Mongolian dialects.

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97) Ryumina-Sırkaşeva&Kuçigaşeva 2000:58; Naskali&Duranlı 1999:113

98) Durand-Guédy, David, (2013), Turko-Mongol Rulers, Cities and City Life, Brill, Leiden, p.7; Bemmann, Jan , (2011), "Was the Center of the Xiongnu Empire in the Orkhon Valley?", Xiongnu Archaeology Multidisciplinary Perspectives of the First Steppe Empire in Inner Asia, (edit.by Ursula Brosseder&Bryan K.Miller), p.443; Ssu-ma Ch'ien 2011:191,264

99) Ksenefentov, Gavril Vasilyeviç, (2011), Yakut Şamanlığı, Kömen yay., Konya, p.119; Korkmaz, Esat, (2008), Ansiklopedik Eski Türk İnançları ve Şamanizm Terimleri Sözlüğü, Anahtar Kitaplar, İstanbul, p.107; Uno, Harva, (2014), Altay Panteonu/Mitler, Ritüeller, İnançlar ve Tanrılar, Doğu Kütüphanesi, Istanbul, p.169; Aydın, Erhan, (2016), "Eski Türk Yazıtlarında Bitkiler ve Hayvanlar", Türk Kültürünü Araştırmaları Dergisi, C.IX, S.I, p.34-35

100) Naskali&Duranlı 1999:193

101) Krueger 1978:584; Kara, György, (2009), Dictionary of Sonom Gar's Erdeni-yin Sang/ A Middle Mongol Version of the Tibetian Sa skya Legs bshad/ Mongol-English-Tibetian, Brill, Leiden-Boston, p.170; Lessing 1960:517

Cheng(>Keng>Ken) is the equivalent of the word *kän*[102], which means the city in Old Turkic, and in the Huns' language. In Kashgarli Mahmut's dictionary, this word is referred to as the name given to "each city in the eastern countries".[103]

Russian linguist Dybo correlates this Hunnic word with the word Orun "place"[104] in Turkic. Unfortunately the word meaning city is Cheng, not Lung. I will touch upon this Hunnic word in another paper in detailed.

g. 符離 Fuli: This naming, which is one[105] of the titles of the Hun kings, is a one-to-one Chinese spelling of the word Börü "wolf" in Turkic, which we know very well from the Chinese annals.[106]

3. Conclusion

As can be seen above, all the animal denominations belonging to the language of the Xiongnus can be easily explained in Turkic. It has been demonstrated that the name of **kuaiti,** which is the only Xiongnu word that the supporters of the Yenisey argument can explain in terms of animal names, is essentially Turkic according to the meaning the Chinese source gives. The argument that the language of the Huns[107] was Turkic is still

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102) Uzunkaya, Uygur, (2014), "Uygur Sivil Belgelerinden Hareketle Uygurlarda Yerleşik Yaşam ve Bununla İlgili Söz Varlığına Dair", Türkbilig, 27, p.51

103) Kaşgarlı Mahmut,, (1999), Divanü Lügati't-Türk, TDK yay., Ankara,V.I, 339-27

104) Дыбо 2007:84

105) Ssu-ma Ch'ien 2011:319

106) Gabain 1955:22

107) For recent works about Turkic theory, see, Shimunek, Andrew & Beckwith, Christopher I. & Washington, Jonathan North & &Kontovas, Nicholas & Niyaz, Kurban, "The Earliest Attested Turkic Language The Chieh 羯 (*KᵻR) Language of the Fourth Century A.D.", Journal Asiatique , 303:1, p.143-151; Csornai, Katalin, (2009), "Where Huns' Blood Drew", Journal Of Eurasian Studies, Vol.I, Issue III, pp.28-42; For recent works about Yenisei argument, see Vovin, Alexander & Vajda, Edward &Étienne de la Vaissiére, (2016), "Who were the *Kjet (羯) and What Language did They Speak?", Journal Asiatique, 304,I, pp.125-144; For Iranic theory, see, Bailey Bailey, H.W., (1985), Indo-Scythian Studies, being Khotanese Texts Volume VII, Cambridge University Press, Cambridge, pp.25-41; Harmatta, Janos, (1994), History of Civilization of Central Asia/Volume II, The Development of Sedentary and Nomadic Civilizations: 700 B.C. to A.D. 250, Unesco Publishing, Paris, p.488; For isolated theory see, Doerfer, Gerhard, (1973), "Zur Sprache der Hunnen", Central Asiatic Journal, XVII, pp.1-50; Дёрфер Г.(1986), "О языке гунн ов", Зарубежная тюркология. Вып. 1.Древние тюркские языки и литературы. М. cc.71-134; Doerfer rejected all connections between the Huns and the Turks and saw that the existence of Hunnic words in Turkic as a borrowing. We will contradict the claims of Doerfer one by one in the future.

unrivaled and this is also confirmed by the linguistic explanations of animal namings belonging to them. A number of our studies on the language of this community, which will be published in the future, will substantially confirm the claim that the Huns were a Turkic speaking community. In addition to this, even for the first time, I will share a very important historical document, that connects the Huns' language with Chuvash, the only representative of Oghuric dialect of Turkic today.

The crux in this paper is the fact that it is thought-provoking that the names given by the Scythians and Huns, the two leading groups of the mounted nomadic culture, for horse are of Turkic origin.

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II. Manuscript format

1) The main texts should be written in Times New Roman font, 12 point, and single-spaced in A4 pagination with 1 inch margins.

2) Submissions must follow the author-date system of The *Chicago Manual of Style, 16th Edition*.(*CMS*, http://www.chicagomanualofstyle.org/tools_citationguide.html)

3) The RKS prefers the new romanization system published by the Ministry of Culture, Sports and Tourism in 2000. However, the McCune-Reischauer system may be allowed in exceptional circumstances, with the approval of the journal editors.

4) Footnotes, if any, should appear at the bottom of the page in Times New Roman

10 point font and be inserted using the proper 'Insert Footnote' command in MS Word.

5) **A research article** should normally be no more than 9,000 words in length, including the following contents:

- an abstract of 150-200 words and four to five keywords,

- a list of references of no more than five (5) pages,

- tables and figures, if any.

6) Sources for Eurasian Turkic Studies is a section intending to introduce primary sources and documents that provide significant insights into the history and culture of Eurasian regions. An overview or meticulous translation of primary sources may be submitted, with:

- Bibliographical information of the source,

- 150-200 word introduction.

* Footnotes and reproductions of the original text may be added, if necessary. (In the event of publication, the author is responsible for acquiring high-resolution images of the text, along with permission to publish them.)

* Publication of a manuscript exceeding 9,000 words in length should be consulted in advance with the chief editor and/or the editor.

7) **A book review** should generally be about 1,500 English words(or other languages) in length, and must include the heading and closing in the following format:

- Heading: Title of the Book. By Author's Name(s). City of Publication: Publisher Name, Year. pp.____, Price, ISBN: ###-#-###-#####-# (hardcover/paperback)

- Closing: Book reviewer's name, affiliation and postal address at the end.

8) Style Points Headings

Limit: Four levels

- Level 1

Title Style (e.g. the first letter of each word upper-case, except prepositions), Bold, 14 point

- Level 2

Title Style, Italics, 14 point

- Level 3

Modified "down" style (first letter upper-case, or first letter of first two words if

the first word is an article), Bold, 12 point

- Level 4

  Number, Modified down style, Bold, 11 point

2. Style and Usage

I. Romanization

1) The following romanization systems should be used for the East Asian languages unless there are special circumstances where alternative systems are deemed necessary.

   - Korean: The MCT (aka RR) system

     * Note that the Yale romanization system may still be used in articles on linguistics.

   - Chinese: Pinyin

   - Japanese: Revised Hepburn system

2) Romanized foreign words, including Korean, should be italicized unless they are proper nouns or can be found in an English-language dictionary.

   ex) *hwarang*, kimchi, Silla

3) Spacing and Hyphenation:

   - For fluent reading, romanized East Asian words in more than three or four syllables should be divided into smaller semantic units.

   - Romanized postpositions should be treated as a single word.

     ex) *Hyeol ui Nu*, *Nihon kenkyū to bunka kenkyū*, *Zhongguo de wenhua*

4) For romanized foreign language titles in the reference list, ordinary citation styles are applied.

II. Translation

1) Translated excerpts from classical texts or non-English sources should be annotated with clarification of its original/published language and translator. Likewise, "Author's own" translations of quoted texts should be noted as such.

2) The author is expected to provide an English translation of key terms in the work, rather than a translator without expertise in the subject.

3. Excerpts or quoted texts from published translation will not be edited. However RKS editors may query or modify translations of key terms or texts provided by the

author.

4) Where necessary, short supplementary information such as dates, an item in its original characters, or the romanized form of a non-English item, may be included. Chinese characters usually follow the romanized word immediately without parentheses.

　ex) the Royal Secretariat (Seungjeongwon 承政院), Hyeonghokcheon (Mars), Ahn Jeong-bok 安鼎福 (1712-1791)

5) Names of foreign publishers, and titles of sources published in a foreign language should primarily appear in romanized form without translation. However, if necessary, a translation may be added in brackets ([ ]).

III. Names and Terms

1) Personal Names (East Asian): In general, the family name/surname comes first followed by the given name(s). The names of Korean authors writing in English or ethnic Koreans outside Korea may be transcribed according to the preference of those individuals. In any case, however, names in the reference list should follow *CMS* format.

　- However, common usage and personal preference shall be recognized over standard romanizations.

　　ex) Syngman Rhee, Chiang Kai-shek

　- Korean personal names, if transcribed in standard romanization, do not need a hyphen between syllables of the given name unless necessary to prevent confusion. For example, Lee 'Seongyun' may be read both as Lee 'Seong-yun' and Lee 'Seon-gyun.'

2) Place Names (foreign):

　- Designation for division of areas should be either translated or hyphenated after the given area name.

　　ex) Henan Province, Songsan-ri

　- Designation for geographical/structure names are not hyphenated and appear without the equivalent English term.

　　ex) Han-gang River (X) → Han River (O) Baekdusan Mountain (X) → Baekdusan (O)

　- Institutional names are considered proper nouns. Their names should appear following the preference of the individual institutions.

　　ex) Pai Chai University, Kyujanggak Institute of Korean Studies

3) The descriptive designation of a period is usually lowercase, except for proper names or traditionally capitalized terms.

   ex) imperial Japan, Joseon dynasty, Bronze Age

IV. Quotation

1) Block Quotations:

   - A block quotation should start with double line spacing and an indentation from the left margin. From the second paragraph of the block quotation, additional paragraph indentation is needed.
   - Texts in block quotation should be written in Times New Roman 10 pts, and not be entirely italicized.

2) Quotation within Quotation:

   Double quotation marks should be used for quotations within a block quotation, and single quotation marks for quotations within a run-in quotation.

V. Others

1) There is one space after sentence punctuation and not two.

2) The end parenthesis, closing quotation mark, and footnote numbers come after the sentence punctuation.

   ex) "There are many people in the store."

3) For parentheses within parentheses, use brackets ([ ]).

3. Documentation

I. Basic Citation Format

1) In-text citation

   - Parenthetical references contain the author's last name, publication year, and page numbers.

     For a citation of multiple sources, divide each source with semicolon(s).

     (Aoki and Takeda 2008; Segura and Rodrigues 2006, 380)
   - The author-date reference comes before punctuation in the main body of the text, but follows punctuation of block quotes. In the latter case it is not followed by

punctuation.

- Initials are not used unless the authors have the same last name and the same year of publication. If they have the same initials, then part of the title is used. ex) (C. Doershuk 2010) (K. Doershuk 2010)

2) Reference List

- List references by alphabetical order of the authors' surnames.

- If multiple reference materials by a particular author are listed, the titles should appear in chronological order in the reference list. For publications by the same author in the same year, they should be listed in alphabetical order by title, with a lowercase letter after the year of publication.

> Choe, So Young. **1995a.** "Examining Ancient…
>
> ———. **1995b.** "Trends in…

- A source in a foreign language should appear in its original/romanized titles, with translation provided in brackets if available or needed.

> Ariga, Mitsutoyo, ed. 1955. *Ariga san no Jiseki to Omoide* 有賀さんの 事蹟と思い出 **[The Achievements and Memories of Mr. Ariga]**. Tokyo: Dō Hensankai.
>
> (Ariga 1955, 202-04)

If only the translated title is given, the original language should be clarified.

> The Government-General of Joseon. 1937. "The 5-year Plan for the Supply and Demand for Coal in Korea" **[in Japanese]**. December.
>
> (The Government-General of Joseon 1937)

II. Author-Date System: Examples

1) BOOKS

- Single Author or Editor:

> Saito, Leland. 2009. *The Politics of Exclusion: The Failure of Race-Neutral Policies in Urban America*. Stanford: Stanford University Press.
>
> (Saito 2009, 81)

- Multiple Authors:

  * Only the first-listed name is inverted in the reference list.

  * For four or more authors, list all of the authors in the reference list; in the text,

list only the first author, followed by et al.

> **Choi, Sook Kyung,** Bae Yong Lee, Young Sook Shin, and Yeon Sun Ahn. 1993. "A Portrait of Women in Korean History III: 1919-1945." *Women's Studies Review* 10: 11-139.
>
> (Choi **et al**. 1993)

- A Chapter in an Edited Book:

> Szanton, David. 2002. "Introduction: The Origin, Nature and Challenges of the Area Studies in the United States." In *The Politics of Knowledge: Area Studies and Disciplines*, edited by David Szanton, 2-22. Berkeley: University of California Press.
>
> (Szanton 2002)

- Translated Books:

> García Márquez, Gabriel. 1988. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape.
>
> (García Márquez 1988, 242–55)

- Multivolume Works:

  * Citation of entire volumes:

> Hara, Akira and Shiro Yamazaki. 1996. *Seisanryokkakujū keikakushiryō daiichi maki* 生産力拡充計画資料. 9 vols. Tokyo: Gendai Shiryo Shuppan.
>
> (Hara and Yamazaki 1996, 1:89)

  * Citation of a specific volume in a collection:

> Cumings, Bruce. 1990. *The Roaring of the Cataract, 1947-1950.* Vol. 2 of *The Origins of the Korean War*. Princeton: Princeton University Press.
>
> (Cumings 1990, 103)

2) PERIODICALS

- Journal Articles:

> Hellbeck, Jochen. 2009. "AHR Roundtable—Galaxy of Black Stars: The Power of Soviet Biographies." *American Historical Review* 114 (3): 615-24.
>
> (Hellbeck 2009, 616)

- Magazines:

> Stolberg, Sheryl Gay, and Robert Pear. 2010. "Wary Centrists Posing Challenge in Health Care Vote." *New York Times*, February 27. Accessed February

28, 2010. http://www.nytimes.com/2010/02/28/us /politics/28health.html.

(Stolberg and Pear 2010)

3) DISSERTATIONS

Choi, Mihwa. 2008. "Contesting Imaginaries in Death Rituals during the Northern Song Dynasty." PhD diss., University of Chicago.

(Choi 2008)

4) OLD MANUSCRIPTS/ARCHIVAL MATERIAL

- Although there is no specific form of citation for unpublished material, citation of those usually consists of:

Author's Name. Date. Title. Series Title. Collection Name. Name of the Depository, City of the Depository's Locaton.

- Titles for informally published or unpublished material are not italicized.

5) ONLINE SOURCES

- Since online sources are subject to change, either dates from the following should be provided in the reference list entry: a date that the site was last modified (if available) or an access date.

Daum Encyclopedia, s.v. "*Toji gaehyeok*" [Land Reform]. Accessed July, 2011. http://100.daum.net/encyclopedia/view.do?docid=b04n0539a.

III. Special Cases

1) UNKNOWN AUTHOR/PSEUDONYM

- If the author is unknown, the reference list entry begins with the title, followed by the year.

2) UNKNOWN DATE

- Use "n.d." (no date) in place of the year.

Seong Hae-eung 成海應. (n.d.) 1988. *Yeon'gyeongjae jeonjip* 研經齋全集. Vols. 273-79 of *Hanguk munjip chonggan*, edited by Minjok Munhwa Chujinhoe. Seoul: Minjok Munhwa Chujinhoe.

(Seong, n.d.)

3) REPUBLICATION

- If known, the original date of creation or publication can be included first, in parenthesis or brackets, followed by republication date.

Choi, Seokjeong 崔錫鼎. (1721) 1995. *Myeonggokjip* 明谷集. In *Hanguk munjip chonggan* 韓國文集叢刊, edited by Minjok Munhwa Chujinhoe. Seoul: Minjok Munhwa Chujinhoe.

(Choi [1721] 1995, 41)

4) FOOTNOTES or IN-TEXT CITATIONS (without reference list entry)

- Legal/Public Documents

Almost all of such documents are cited in footnotes without listing in the bibliography/reference list, unless the documents are cited in secondary sources or as freestanding works.

(For further details, see *CMS* 14.281-317, 15.54-55)

- Newspaper:

 * Newspaper and magazine articles may be cited entirely in running text,

" According to Park Sungjin's *Yeonhap News* article in on November 13, 2008, ..."

but if a reference list entry is needed, the month and day is separated from the year.

Park, Sungjin. 2008. "Seoul jiyeok oegugin hakgyo jaehaksaeng 9% ga naegugin." *Yeonhap News*, November 13.

No translated title is needed for names of foreign newspapers or magazines.

Joongang Ilbo   *Le Monde*

- Unpublished Interview/Data and Personal Communication

 * Use in-text citation or footnotes.

 * Reference list unneeded, for in-text citation, the source format should be stated after the name of the person concerned. The person should also be clearly identified in the text.

(Principal of Hanseong Overseas Chinese School, interview)

(Julie Cantor, pers. comm.)

 * In a note form, state:

1. Interviewee's Name, interviewed by Interviewer's Name, Month date, Year. (and other available info)

2. Interviewee's Name, interview.

IV. Other Use of Footnotes

1) Acknowledgments

  - Acknowledgments should appear as an asterisked note at the bottom of the first page of the article preceding numbered footnotes, if any. They are intended to acknowledge a grant from an institution or foundation, facts on translation, to thank referees or colleagues, or to indicate conferences where earlier versions of the manuscript were presented.

   * This work was supported by the Korea Research Foundation Grant funded by the Government of Korea (MEST) KRF-200X-XXX-XXXXXX. Unless otherwise noted, all translations of quoted materials and references are the author's own.

2) "See" and "cf."

  - When suggesting further reference in footnotes using "see" or "cf." the source information should appear as: Author's surname(s) and page number.
  For a critical survey of this influence, see Yun 195-204.

4. Post -Submission Procedures and Research Ethics

I. Evaluation Procedures

1) Research manuscripts will undergo blind review by two experts in the field as recommended by members of the *RKS* editorial board.

2) Evaluation process will usually take up to 8 weeks from the submission date till the notification of the result. Should the review process take longer, the author will be notified.

3) Publication approval of a manuscript will be confirmed by the *RKS* editorial board after sufficient revisions (if necessary) are made by the author(s) following initial *RKS* review. A pre-publication approval can be issued on request thereafter.

4) The editors of the *RKS* reserve the right to make stylistic amendments including grammar, Romanization, and citation format without consulting the author. Final proofs incorporating any such corrections will be sent to the author for final approval.

II. Research Ethics

  All fields of scholarly research presume that one's own work is original and others'

work is clearly attributed. Prospective contributors to the *RKS* should avoid the following:

1) Plagiarism

- Inclusion of contents or ideas taken from others' published works (in academic journals, books, or proceedings) without proper attribution.

- Use of contents that are derived from other's primary materials, whether published or not, or from their intellectual property, without crediting original authorship and/or sources.

2) Redundant/Duplicate Publication

- Submission of a manuscript that has been accepted for publication in another journal.

- Submission of a manuscript that is being reviewed for publication by another journal.

Should a submission be judged, after careful deliberation by the editorial board, to be in violation of the above research-ethics clauses, the following measures will be taken.

1. The violation will be brought to the attention of the journal where the manuscript was previously published and/or to the author(s) of the material that was plagiarized.

2. Author(s) who are judged to have violated the aforementioned research-ethics clauses will not be eligible to make an individual or co-authored submission to the **JETS** for three years from the date of the violation.

3. If a published article is judged by the Editorial Board to be in breach of these research-ethics clauses, the publication shall be officially nullified retrospectively, and the following issue of the journal will contain a notice to this effect.

The Journal of Eurasian Turkic Studies Call for Papers

Research Articles and Primary Sources on Eurasian Turkic Studies

The Journal of Eurasian Turkic Studies (JET*S*) is an academic journal published biannually in English by The Institute for Eurasian Turkic Studies. The JETS strives to stimulate dialogue and promote the exchange of ideas, theories, and perspectives among Turkology in Eurasia. The JETS welcomes research articles on Eurasian Turkic Countries in any field.

※ Scope and Types of Manuscripts

- Research articles in all fields of Eurasian Turkic Studies.
- Translation or introduction of (a) primary source(s) on Eurasian Turkic Studies.

※ Submission

- Available at all times
- Recommended Deadline: 30 April and 30 October, annually

※ Submission Guidelines

- All manuscripts should be submitted by email to eurturc@gmail.com as an attachment in MS Word document (.doc/.docx) format.
  * Papers submitted to the JETS must be unpublished original work of the author(s) and not under consideration for publication elsewhere. Any fact of external support for the research or its earlier presentation/publication must be acknowledged.
  ** Citations such as the reference list, footnotes, and parenthetical citations should be made following the standards specified by *The Chicago Manual of Style*, 16 th Edition.
  *** The JETS does not charge contributors any expenses for publication or peer-reviews.

※ Editor-in-chief

Eunkyung Oh, Ph.D &Doctor of Science

Director of the Institute for Eurasian Turkic Studies

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